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This conference features interactive interviews with industry influencers, a full exhibit floor, networking opportunities and a live performance by Josh Kelley at the Bash. More at billboardevents.com.

TOURING
Billboard's **Touring Conference & Awards** will feature panels, networking opportunities and an awards reception targeting promoters, agents, venues, managers, sponsors and production professionals. See billboardevents.com.

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This three-day summit, dedicated to the top-selling Latin music genre, features Jenni Rivera, the Billboard Q&A, live artist showcases and Premios Premmusa presented by Promotores Unidos. More at billboardevents.com.

Blogs

MOBILE BEAT
Our music fan army is blogging (and shooting photos) from the front row all summer. Check out the uproar at billboard.com/mobilebeat.

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Compelling Criteria For Quality Consumers

What A Physical Product Needs To Reach The Golden 30%

BY TOM SILVERMAN

The CD has lost its role as the high-quality music product and is failing in unit sales and margin. This is spurring a debate about whether the industry should create another physical format or enhance existing ones. Hollywood Records weighed in with its answer this week (see story, page 6), and Warner Music Group gave us the music video interactive format in May.

Before we find ourselves in a format war, I want to take the debate away from specific technologies, more digital extras, more gigabytes of storage, an audio/video sandwich like DualDisc or a stop-gap measure to slow the fall of the CD. Let's not get divided or blinded by technology as we have in the past.

Rather than starting with the product or the sales outlets, I propose we begin with the consumer. Let's look at the consumer's desires and behavioral patterns as if we are starting the music business from scratch. When Apple CEO Steve Jobs built iTunes, the iPod and now the iPhone, he knew what he was doing. He built it from the ground up with carefully researched and calculated criteria.

Let's change the value discussion from a price-only model to one of consumer value perception. If we can all agree that the industry needs a high-end music product to accompany the economical download, we can establish criteria that allow us to build from the ground up.

But the past burdens us and prevents us from seeing the real opportunities. The old thinking delayed and affected our action at the advent of the digital world and we should not allow it to happen again when looking at potential physical formats.

Remember, it is now easier to acquire music than ever, but who is acquiring/buying music? A NPD survey shows that 57 million Americans (29%) don't acquire music—even for free. Another 10% acquire, but don't pay. Another 30% make one music purchase a year or less. Shooting for the 70% who have exhibited lethargic or nonexistent music purchasing patterns is a waste of time and money.

That leaves a golden 30% of active music consumers. This is our market. They collect music physically and/or digitally and take chances on new artists. This core group is divided by age, disposable income and a host of other factors as well as by free time or lack of it. They are men and women, rich and poor, white and black, English and Latino, young and old. But despite these differences, there really are only two kinds of consumers; the "price/convenience" consumer and the "status/quality" consumer.

Is all wine priced at $20? Someone might order a $20 bottle of wine while someone else prefers the $100 bottle. Some people buy hardcovers; some buy paperbacks. There is Dunkin' Donuts and Starbucks, the Gap and Gucci. We need a product for the high-end consumer that will be aspirational for the low-end, price/convenience consumers who are the majority of shoppers.

The latter group embraced the iPod for its convenience. They enjoy digital files' price savings; now, they save money

SILVERMAN

by cherry-picking songs from albums and maybe even obtain much of their music by cloning friends' collections. They don't realize that listening to compressed 128 kbps files through a 10-cent digital-to-analog converter and a 10-cent headphone preamp on 50-cent ear pods may not be the ultimate listening experience. Many in this group will continue to be guided by price and convenience, but some might migrate to a quality product if it were well-marketed and differentiated from MP3 files.

Meanwhile, the status/quality consumer most likely has a fairly expensive stereo or surround-sound home theater system; a high-end sport utility vehicle or import car with a hi-fi audio or DVD in-car system. These consumers' hardware investments, concern with status and penchant for luxury goods makes them natural candidates for the appreciation and acquisition of a high-end music package. Other possible candidates are music fanatics, collectors and über fans who must experience every thing their favorite artist creates. Because they are willing to pay a much higher price for status and quality and/or tend to be early adopters and leaders in music discovery, this smaller group may equal or exceed the revenue from the price/convenience consumers.

The golden 30% are voracious music consumers who still buy CDs, but also may buy digital singles or may even acquire music illegally. But they have the music gene and should be our industry's focus. Equally important, their very existence lead the price/convenience consumers who tend to be aspirational and will want to graduate to the status/quality consumer when they can afford it. Before the CD has completely run its course, the industry must create a compelling package for the status/quality consumer.

Beginning with the consumer, this is criteria we should use to develop the next physical music product for consumers: 1. High perceived value; 2. Strong emotional connection—touch and feel components (high touch not high-tech); 3. Status association—peer pressure; 4. Best possible sound quality and audio features; 5. Great gift item; 6. Collectibility (infers resale value and possible appreciation; 7. Easy and convenient.

From the music industry's perspective, we should create a product that has 1. Maximum yield per unit (high markup); 2. Product acceptance by consumers (and even 15% might be economically rewarding with the right margin ingredients); 3. High barrier to duplication (especially by consumers but also by counterfeiters); 4. Viral awareness mechanism built-in; 5. Highly connective so we can know our consumers directly; 6. Flexibility for artists and designers to continue to reinvent package (like old record albums); 7. Corporate partnership to help fund promotion and awareness campaign for new format/configuration; 8. One standard, no format war; 9. Must be green.

If we believe that some consumers will always want to buy something physical with a touch-and-feel component, we can create something to please them with a price point that works for us as a business. •••

Tom Silverman is Tommy Boy Records CEO.

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UPFRONT

>>>TOUR BIZ DIPS SLIGHTLY
The North American concert business is not off to last year's record-setting pace, but business remains strong, according to numbers reported to Billboard Boxscore from January through June. Attendance was 20.4 million, generating box office of $1,054,932,091 from 6,886 shows. That's down 4.5% from last year's January-June gross, but represents only a 1% attendance dip.

>>>RIAA ORDERED TO PAY
A U.S. District Court judge ordered the RIAA to pay the legal fees of one of the targets of its anti-file sharing campaign. The trade organization must pay Deborah Foster $68,000, following the dismissal of the case against her last July. The ruling, made July 16, came two days before the RIAA sent its sixth wave of settlement letters, mailing out 408 letters to 23 universities.

>>>YAHOO BLASTS ROYALTY RATES
Yahoo has attacked the payment structure for U.K. digital sales endorsed by the Copyright Tribunal. The deal gives rights owners 8% of gross revenue from on-demand music services, 6.5% for interactive webcasting and 5.75% for noninteractive use of music in webcasting. Yahoo says the rates would limit growth of existing services.

High School Musical 2 stars (from left) CORBIN BLEU and Chad Dawdoth, MONIQUE COLEMAN as Taylor McKessie, VANESSA HUDGENS as Gabriella Montez, ASHLEY TISDALE as Troy Bolton and [illegible] in the Disney Channel movie [illegible]

POP BY BRIAN GARRITY

BACK TO SCHOOL

'High School Musical 2' Aims To Follow Up Last Year's Biggest Blockbuster

It may not be readily apparent to anyone over, say, age 12, but Aug. 17 looms large on the calendar in the tween entertainment world. That night the Disney Channel will premiere "High School Musical 2," the made-for-TV-movie sequel to the 2006 small-screen sensation that has reached more than 160 million viewers in more than 100 countries in the last 18 months.

Perhaps no one is rooting harder for a repeat performance from the returning franchise than executives in the music business.

The soundtrack to the original "HSM" from Walt Disney Records was the top-selling album of last year, landing nine tracks on The Billboard Hot 100 minus a mainstream hit single at radio or MTV. It now claims more than 3.9 million units sold, according to Nielsen SoundScan, since its release in January 2006. And the "HSM 2" soundtrack, which hits stores Aug. 14, appears to be as close as it gets to a sure thing for the sales-starved recording industry in 2007.

Between branding initiatives and spinoffs, the "HSM" franchise is expected to account for $100 million in operating revenue in Disney's current fiscal year ending in September.

In addition to the soundtrack, the original movie spawned 2006's top-selling TV movie on DVD, a best-selling series of junior novels, a themed show at Disneyland Parks and Resorts, a sold-out 42-date arena concert tour in North America, a five-country concert trek in Latin America, a stage adaptation touring the world and solo recording careers for three of the cast's stars—Vanessa Hudgens, Ashley Tisdale and Corbin Bleu—who collectively have sold close to 800,000 albums in the United States, according to Nielsen SoundScan.

Disney Records GM Jim Weatherson hopes that all this momentum points to another blockbuster in the making with "HSM 2."

"This is one of those situations where if it's not broke, don't fix it," he says. "And I certainly think that's where we are with this record."

Disney is riding a hot hand with soundtracks stemming from highly rated movies and TV shows.

Volume 2 of the "Hannah Montana" soundtrack debuted at No. 1 on The Billboard 200 at the beginning of July, and has sold 642,000 copies so far. The first volume has sold more than 2.7 million units since its release last fall. Those two albums along with soundtracks to the original "HSM," "Cheetah Girls 2" and "Jump In!" have racked up sales of more than 8 million albums in the United States since January 2006, according to Nielsen SoundScan, and more than 13 million worldwide.

Credit that to Disney's knack for synergistically promoting its TV shows, movies and related soundtracks to young consumers and their parents watching Disney-produced films and programs, listening to Disney-controlled radio and surfing Disney-operated Web sites.

The made-for-TV-movies in particular have seen ever-growing debut numbers thanks to the strategy. "HSM" claimed 7.7 million viewers for its premiere in January 2006 (at the time the highest ratings for the premiere of a Disney Channel movie); "Cheetah Girls 2" drew 7.8 million viewers for its bow in August 2006; and "Jump In!" snared 8.1 million viewers in January 2007.

With "HSM 2," the Disney promotion machine promises

continued on >>p6

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PHOTOGRAPH BY BOB D'AMICO/DISNEY CHANNEL

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>>>UMG'S SANCTUARY OFFER EXTENDED

Universal Music Group has extended until July 26 its cash offer to buy Sanctuary Group. UMG subsidiary Centenary Music confirmed its intention to acquire Sanctuary at 20 pence (40 cents) per share in cash, valuing the company at about £44.5 million ($87.7 million). The deadline for the offer had been July 12. Both parties said that offer had received about 68.6 million acceptances, for about 30.1% of Sanctuary's total shares.

>>>ZUNE HITS THE ROAD

Microsoft has teamed with Live Nation to establish an interactive display area for its Zune portable music device in 28 concert venues across the country. The Zune Spots, as they are called, will allow concertgoers to demo and buy the device on-site. Additionally, Zune Zones will be created in certain Live Nation venues, where fans with downloadable vouchers can watch the show in an area set aside with lawn chairs and a private waitstaff.

>>>JOOST, ROCKWORLD.TV PARTNER

U.K.-based dedicated music-TV channel Rockworld.tv will be distributed internationally through digital entertainment platform Joost. Previously, Rockworld.tv and its programs of prerecorded live concerts, interviews, news and reviews were available exclusively through Sky, the U.K.-only satellite-delivered TV platform. Janus Friis and Niklas Zennstrom, co-founders of Skype and Kazaa, launched Joost in May.

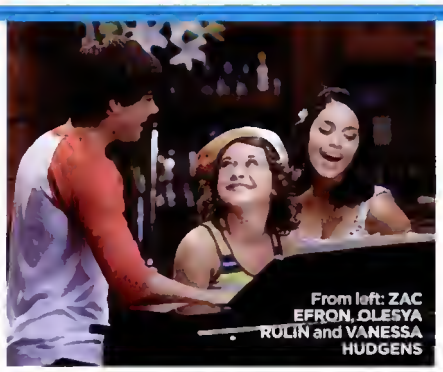
from >>p5

to be in overdrive.

"Our greatest marketing arm is our audience and our word-of-mouth," says Gary Marsh, president of entertainment for Disney Channel worldwide. "And once they see the music videos [from "HSM 2"] premiering on Disney channel, that really lights the fuse."

Disney executives say, though, that the setup for what is now an established franchise will be different from the methods used in building an audience for the original. The big difference this time: less music and fewer film clips made available to Disney devotees ahead of release week.

Last time out, Disney ran free music download promotions through disney.com, showed extended videoclips of the songs on the Disney Channel in between shows and spun multiple tracks from the soundtrack at Radio Disney months ahead of the movie. This time only one single and video, "What Time Is It," is in rotation at Radio Disney or the Disney Channel. It went on sale July 17. Disney will preview two more tracks closer to the premiere, but the bulk of the hype is driven by a series of five-minute making-of clips called "The Road to High School Musical 2" running on the Disney Channel.



From left: ZAC EFRON, OLESYA RULIN and VANESSA HUDGENS

Aiding the build-up will be a bonanza of marketing tie-ins with the sequel.

"You'll be able to go into every level of retail and find some kind of licensee or sponsorship or branding with the 'High School Musical' property," Weatherson says.

Wal-Mart, DirecTV, electronic toy maker Zizzle and yogurt company Dannon are among the branding and retail partners pushing goods and promotions associated with "HSM 2."

If that's not enough, still to come is a touring ice show premiering in late 2007. And Walt Disney Studios is prepping a big-screen movie based on "HSM" for 2008.

A bigger concern than awareness for the sequel is producing a film and score that can spawn a reaction from tweens, teens and adults similar to the one that the first movie did. Part of that challenge, Disney executives say, is coming up with a new batch of songs that have the playful and anthemic quality of the original soundtrack.

"A lot of what made the first movie soundtrack so great was the strong, uplifting power ballads, and we certainly have those this time around," Disney Channel senior VP of programming Michael Healy says.

Also essential was retaining the services of all the key players from the first movie. That includes director Kenny Ortega; writer Peter Barsocchini; songwriters Jamie Houston, Matthew Gerrard, Robbie Nevil, Andy Dodd, Adam Watts, Randy Peterson, Kevin Quinn, David Lawrence and Faye Greenberg; and cast members Zach Effron, Hudgens, Tisdale and Bleu.

Disney spent much of the early months of 2006 hammering out new deals with Ortega and the cast after the movie had already become a breakout hit. Marsh declined to speak directly to rumors of tougher-than-average renegotiations for a Disney Channel project but says with a chuckle: "Do I wish I had sequel deals in place at that time? Yes." ••••

CDVU+ Views

Retailers Welcome Hollywood's New Physical Format—With Reservations

Music retailers are applauding Hollywood Records' introduction of its enhanced-CD format (billboard.biz, July 17), dubbed CDVU+. But they're also offering words of caution.

"All these things to boost the CD sales are good," Virgin Entertainment Group CEO Simon Wright says. "But I am concerned about consumers' expectation for consistency. Inconsistent packaging could also confuse the customer."

Likewise, a senior distribution executive at a competing major compliments the Walt Disney Co.-owned Hollywood for stepping out. "It's a great thing that people are exploring ways to enhance the CD experience; we all should experiment," he says. "But eventually there should be a de facto standard with an open-network interface that allows for online interactivity."

In May, Warner Music Group introduced its music video interactive format with Linkin Park's "Minutes to Midnight" on a DVD that contained music, video segments and links to additional online content. In addition, at least three other versions of a CD/DVD format, each with an Internet component, are being championed by the major labels (Billboard, April 28).

The new CDVU+ format, which will come in eco-friendly packaging, debuts Aug. 7 with the release of the Jonas Brothers' self-titled album. In addition to music, the CD contains a 50-page digital booklet with 75 photos of the popular teen band. Embedded in photos on 10 of the pages are 25- to 50-second videoclips, one hidden, with the band talking about songs and influences, and demonstrating guitar parts of certain tunes.

The $18.98-list-priced disc also has links to Web sites jonasbrothers.com, where fans can find updated information about the band, and flickr.com, where CD buyers can create their own personal posters that look like they're posing with their favorite band members.

Hollywood Records introduced its new CD at a press conference July 18 attended by the media as well as 60 of the band's female teenage fans, who lightened the event's atmosphere by ooh-ing and aah-ing each new development.

In opening the press conference, Hollywood GM Abbey Konowitch made the case that the physical CD is not dead and that 500 million of them are expected to be sold this year in the United States. "Instead of fleeing the format, we are trying to enhance it," he said. But he also noted that labels are sometimes out of sync with consumers, creating a disconnect that the new CD aims to rectify.

"We know that the young learn about their favorite artists online in places like YouTube and MySpace," Konowitch said. "They like to have lots of pictures, they want to hear their bands talk, and they want to be able to communicate and use materials available online."

The Hollywood package attempts to address such behavior. After deciding which features the package would contain, the label's management found Zinio, a company specializing in the digital presentation of magazines, to create the product. The next step was picking an artist to inaugurate the disc.

"We needed a band willing to take a risk, because there are no liner notes and artwork, and it was going to be 100% eco-friendly," Konowitch said.

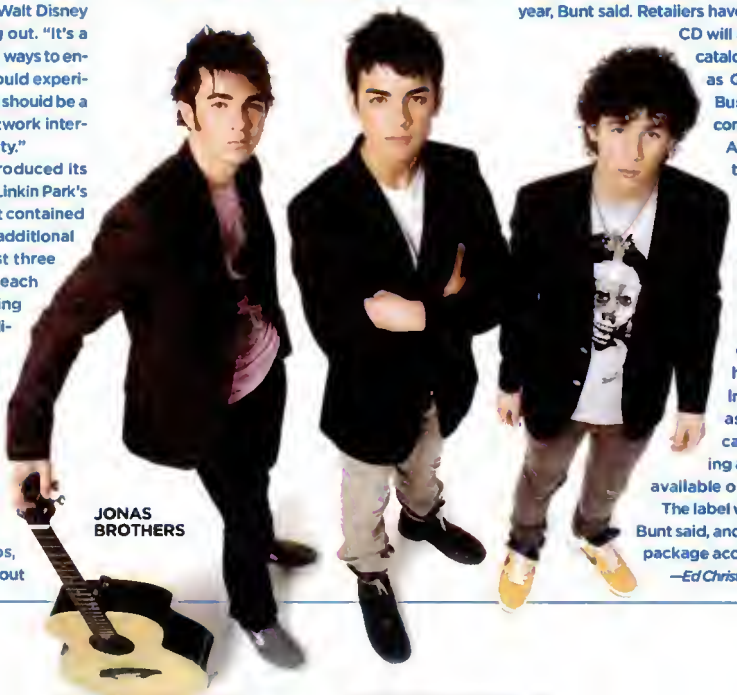
The material the Jonas Brothers disc contains is original and not repurposed for the package, Hollywood senior VP of marketing Ken Bunt pointed out during the press conference.

Hollywood, which holds an exclusive on the format with Zinio until the end of 2007, plans to issue three or four more albums in its CDVU+ format this year, Bunt said. Retailers have asked whether the CD will also be available for catalog titles by such acts as Queen, a possibility Bunt said Hollywood is considering.

Another retail executive, though, expresses concern about the package's lack of artwork. "Taking liner notes out of the CD could be counterproductive," the exec says. Instead, he suggests retaining some liner notes as part of the physical package and making additional materials available on the disc.

The label welcomes feedback, Bunt said, and will try to adapt the package accordingly.

—Ed Christman and Taylor Grimes



JONAS BROTHERS

HIGH SCHOOL MUSICAL 2: ADAM LARKEY/DISNEY CHANNEL; JONAS BROTHERS: JOHNNY BUZZERIO

INDIES BY KATIE HASTY

BILLBOARD EXCLUSIVE

Fashion, Music And MySpace

Fall Tour Brings Together Grass Roots Brands

In what is being described as a "super-trifecta of fashion, music and people who love both," Tankfarm Clothing and Future Sounds have teamed up with MySpace Records in the companies' first venture into the touring business. The Tankfarm Future Sounds tour kicks off in October with more than a dozen dates in North American cities.

Beyond an as-yet-unannounced headliner, organizers are planning a lineup of two or three other artists, including one from MySpace Records' roster and at least one other band "that could benefit greatly from this level of exposure," according to Larry Little, co-founder of Los Angeles-based music compilation and events company Future Sounds.

"Like Future Sounds and Tankfarm, [MySpace Records] grabs hold of new fans through very grass-roots means," he says. "They are just another example of new label models using alternative means to get bands heard, and that fits perfectly into our message."

"We're not quite sure yet what capacity we're lending ourselves to the tour. I just know we wanted to be involved with whatever these guys were doing," MySpace Records director of marketing Danny Ornelas says. The organizers "obviously love music and are doing it to bring new music to people. They do what we do."

Details are still scant, but the trek will likely play venues with 1,000-1,500 capacities, depending on the talent booked for support. Little imagines the tour will draw the same kind of crowds that would take interest in Tankfarm and Future Sounds' free music compilations, 28 of which have been released during the last four years. "We're looking at the 18-25 demographic that loves music, actively attending shows and are internet-savvy and use their social networks to discover new talent," he says.

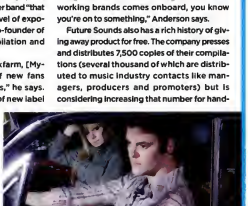
Venues and promoters will be arranged through the headliner's touring agency for this inaugural run. Ticket prices are still to be determined.

"This will be arranged like a normal, headlining tour for the artist. They keep 100% of the touring profits that they normally would—merch, door, everything. We're just attaching the Tankfarm Future Sounds brand to it," Little says.

However, Tankfarm will be heading up the merchandising efforts for the bands—that is, giving the bands merch free of cost—including giveaways at shows. "This will be high-quality fabrics and cuts, with high-quality designs for this band and their crowd," Tankfarm co-founder John Anderson says. "We're more than happy to give it away. It'll come back to us somewhere else down the line. That's how we've made our name thus far."

Indeed, in its four-year existence, Tankfarm Clothing has spent zero dollars on advertising, relying on the word-of-mouth marketing of its admirers. In fact, that's how the Tankfarm and Future Sounds alliance came to be. Little came into contact with Tankfarm when Anderson and his brother Mike sent a free box of T-shirts to the Killers, a band whom Little used to co-manage. "When bands and artists are singing our name to the high heavens, who needs advertising? When one of the strongest social networking brands comes onboard, you know you're on to something," Anderson says.

Future Sounds also has a rich history of giving away product for free. The company presses and distributes 7,500 copies of their compilations (several thousand of which are distributed to music industry contacts like managers, producers and promoters) but is considering increasing that number for handouts to concertgoers. The CDs are also given away free with purchase of Tankfarm clothing through retailers like Nordstrom's, Bloomingdale's and Saks, serving to promote the largely unsigned bands on the collection and to further the Tankfarm brand by associating a "sound" with the look.



Tankfarm utilizes musicians like Rock Kills Kid's JEFF TUCKER in its clothing ads while featuring unsigned bands on its compilations.

"We sound how Tankfarm looks and Tankfarm looks how Future Sounds sounds," Little says. "We continue to look for these kind of partnerships where everyone serves to benefit everyone else."

"I don't know what to call Tankfarm and Future Sounds—we're more than a clothing company or music branding company or a label," Anderson adds. "All I can say is that what we're doing is working." ••••

Billboard's Indies column is on hiatus, but will return to the magazine shortly. In the meantime, indie coverage will continue in the magazine and online.

biz For 24/7 indies news and analysis, see billboard.biz/indies.

STARS' new album, due in physical stores in September, was made digitally available July 10.

INDIES BY MICHAEL D. AYERS

LET'S GET DIGITAL

Early Online Release Date Meeting Resistance

It is hardly unheard-of these days for an album to be available digitally well prior to its physical release. But those in the independent label world have been expressing divergent views on whether it's a good idea.

In 2005, Mercury Rev released "The Secret Migration" (V2) to iTunes three-and-a-half months before the planned street date, although a former label staffer recalls the move as one that served to discourage fans from buying the already available import version.

And this month, a new album by Canadian indie rock act Stars—set for physical release Sept. 25 by Arts & Crafts—was made available digitally July 10, after it leaked online.

However, reps from the band's label, Arts & Crafts, suggest "Bedroom" would have gone to digital retail well ahead of the physical street date regardless of the leak.

"It's something we've been talking about for a long time," Arts & Crafts co-owner Jeffrey Remedios says. "It's our belief that this won't have an impact at physical retail. It was an incredibly difficult decision to come to, but also the logical solution. It's difficult to run against the grain of physical retail. But we thought we had a duty to Stars fans in giving them a viable, legal way for them to get the music."

Stars is coming off its best-selling album with 2005's "Set Yourself On Fire," which has shifted 74,000 copies in the United States, according to Nielsen SoundScan. Thus it's not surprising Arts & Crafts' decision to go all in digitally is rubbing some brick-and-mortar stores the wrong way.

"It is a giant mistake to release this record early through one retail channel," Coalition of Independent Music Stores president Don Van Cleave says. "They will find a big yawn at traditional retail on Sept. 25."

But based on its first-week digital sales, it appears Arts & Crafts' move was a smart one. The album sold 3,000 copies in its opening frame, according to Nielsen SoundScan, equaling the combined digital/physical first-week total for "Set Yourself On Fire."

Remedios says he was compelled to act after the label was stung by a prerelease leak of Broken Social Scene's self-titled 2005 effort, which was one of the most anticipated indie rock releases of the year. "The bit rate quality was poor, and it only was 12 of the 13 tracks," he recalls. "So, the first impression of the record was not the record."

Moving forward, Remedios says Arts & Crafts will adjust its plans on a case-by-case basis "to ensure that we're taking care of traditional retail and our fans. But we'll always put our fans first." ••••

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>>>HFA INKS DIGITAL DEALS

The Harry Fox Agency has entered licensing deals with mobile entertainment provider Bullroarer and music download service MySongStore. The deal with Bullroarer, which operates three consumer sites and business portal O-Zone Wireless, covers ringtones and ringbacks. The MySongStore deal covers mechanical licenses for full-length, permanent digital downloads to MySongStore artists.

>>>IODA EXPANDS REACH

The Independent Online Distribution Alliance is expanding into the video and film market. IODA says it will add independent film content to such online video outlets as Netflix, RealNetworks and EZTakes, as well as mobile content providers like Amp'd, Jamba/Jamster and MobileStreams. Initial clients include Heretic Films, Greenline Digital and Lifestyle Media.

>>>PEERMUSIC GETS SOME SOUTHERN SOUL

Indie publisher peermusic has acquired a 50% worldwide interest in the catalogs of Malaco Music, Muscle Shoals Sound Music and Atlanta International Records' publishing unit. The acquisitions add more than 9,000 titles of Southern soul music to the publisher's repertoire. The owners of the catalogs retained a 50% interest in them, but peermusic will be administering the catalogs worldwide.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler and Juliana Koranteng.

biz For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz.

STARS: AUTUMN QUINCUNCE

DIGITAL BY SUSAN BUTLER AND ANTONY BRUNO

A Wait For Rates

SoundExchange, Webcasters Still Negotiating

Despite the outcry that most webcasters would go out of business this month, the music plays on. The deadline for paying last year's royalties under new legally set rates has come and gone as SoundExchange, under pressure from members of Congress, continues negotiating with webcasters.

While the parties are trying to resolve perceived problems that the Copyright Royalty Board's rate-setting decision created in the marketplace, there's no guarantee that any settlement would—or could—be legally adopted to become an industry-wide resolution.

In March, the CRB set the 2006-2010 compulsory-license royalty rates that webcasters and simulcasters will be required to pay to perform recordings on noninteractive Web sites (Billboard, March 24). The new rates affect commercial (big and small) and noncommercial (college, religious, NPR) broadcasters that pay the royalties to SoundExchange for copyright owners (labels) and performers (featured artists and background performers).

Although parties contacted by Billboard say they all agreed "not to negotiate in the press," sources say the main hurdles center on the minimum payments due under the decision and the information that webcasters must report to SoundExchange for their use of music, and the method of reporting.

The CRB decision required a minimum payment of $500 "per channel or per station" each year. The judges didn't define "channel" or "station" or place a cap on minimum payment amounts per licensee (e.g., per webcasting company). They did write, however, that the minimum was meant to cover SoundExchange's administrative expenses.

Without a cap on the per-channel minimum payment, some webcasters say that they could be on the hook for millions of dollars, and that they would immediately go out of business.

Without providing specifics, SoundExchange representatives say they have offered to extend the terms of the Small Webcaster Settlement Act, which expired in 2005. Under that law, the minimum payment for webcasters with annual revenue under $1.25 million was capped between $2,000 and $5,000 per licensee. Large webcasters had similar caps under a negotiated deal.

As the July 15 deadline approached, NPR made a "substantial" payment of royalties, sources say, and is still negotiating other terms. David Oxenford, a partner with Davis Wright Tremaine in Washington, D.C., who represents the six small webcasters involved in the proceeding, would only say that the parties are gathering evidence to support their negotiating positions.

New reporting requirements are the biggest obstacle for college stations. "They run such a broad spectrum of sizes, resources and money, that it really makes finding a single solution daunting," says Seth Greenstein, a partner with Constantine Cannon in Washington, D.C., who represents Collegiate Broadcasters. "Nevertheless, everybody is working in good faith to find an appropriate solution. It's clearly the right thing to do."

SoundExchange's proposal that webcasters implement stronger, "reasonable" digital rights management technology to prevent listeners from copying streams to their hard drives has also become a point of contention.

Digital Media Assn. executive director Jon Potter said in a statement, "DiMA and our members are happy to cooperate on issues of common interest even if outside the scope of the CRB decision, but SoundExchange has demanded enforceable technology mandates that are unreasonable, unworkable and way off-topic."

Pandora founder Tim Westergren says, "Stream-ripping is a hard thing to stop, and you can never stop it 100%. They just wanted some comfort that Web radio was going to do everything that it reasonably can. Everybody is committed to it."

Even when the parties agree on new terms, it will have no industry-wide legal effect unless a court, the CRB or Congress changes the March CRB decision. Since the CRB is a new entity, procedures aren't in place to accomplish this promptly. Without a legal change, the negotiated terms would likely apply only to SoundExchange members.

Pandora is among the commercial webcasters affected by new royalty rates.

GAMES BY STEVE TRAIMAN

GAME POINTS

BILLBOARD EXCLUSIVE

Videogame Industry Looks To Expand Music's Role

Coming off record five-month sales of video console, portable and computer games, retailers and the industry are looking forward to a continuing expansion of top bands and developing artists contributing more original and licensed tracks to big second-half releases.

U.S. sales of game software for January-May hit 85.9 million units, up 13.5% from the prior year, with a retail value of $2.74 billion—a 21% gain, according to Anita Frazier, toys and videogames analyst for NPD Group, which tracks sales at retail.

"We'll have another record-breaking revenue year, and by a pretty significant margin," Frazier says.

At this year's annual E3 Media & Business Summit, held July 11-13 in Santa Monica, Calif., Billboard obtained information about music tie-ins to these anticipated fourth-quarter releases:

■ MTV Games/Harmonix's "Rock Band," with Electronic Arts distribution and marketing, will be the first game to let users earn the ability to download full albums from such acts as the Who via Xbox Live or PlayStation Network. "Each song is a playable game level and how well you input your own chords or beats lets you download all songs from that band as one level, via either Xbox Live or PSN," MTV senior VP of audio, home video and games Paul DeGooyer says. "Gamers can buy them as individual tracks or together as an album, with 40 top band tracks included on the game disc. We're negotiating with Metallica and the other bands for their album titles or bonus tracks that will be available."

■ Konami's "(Dance Dance Revolution) DDR Universe 2" for Xbox 360, with a 70-track-plus soundtrack featuring music from the '70s to today, will let gamers download up to 200 bonus Konami and licensed tracks via Xbox Live. "It's the music that drives our content," says Jason Enos, Konami senior product manager for the Dance Dance Revolution line. The PlayStation 2 "DDR American idol" game will follow a similar model for next-generation PlayStation 3 in 2008, via the PSN.

■ Sony Computer Entertainment America's "SingStar 3" for PS3 will kick in the PSN's downloadable bonus track capabilities. " 'SingStar 3' makes our PSN a truly 'customized music' experience," SCEA music director Chuck Doud says, noting that "SingStar" is already a $200 million global franchise, with more than 10 million units sold. SCEA senior manager of promotions and sponsorships Donna Armentor adds, " 'SingStar 3' preview game play is a big feature at our two co-sponsored music events this year: a return to Lollapalooza, Aug. 3-5 in Chicago, and our eighth with the Voodoo Music Experience, Oct. 27-29 in New Orleans."

■ Nile Rodgers will again produce the game soundtrack for Microsoft/Bungie's Xbox 360 exclusive "Halo 3," with a CD on his Sumthing Else Music Works label.

■ PS3 and Xbox 360 special editions of Rockstar Games' "Grand Theft Auto IV" will be packaged with bonus soundtrack CDs.

■ Activision's "Guitar Hero 3" will make more than 100 songs available for Xbox 360.

THE WHO: MICHAEL PUTLAND/RETNA UK

ED CHRISTMAN echristman@billboard.com

Health Report

AEC Is Doing Well, But There's A Bigger Picture

Alliance Entertainment Corp. has had a pretty good run lately. In May, it scooped up its third straight NARM large wholesaler of the year award. In June it picked up Circuit City as a new account, which Billboard estimates will increase AEC's top line by $350 million.

Meanwhile, AEC inventory balance is shifting nicely as the Coral Springs, Fla.-based company reported that this year its CD/DVD revenue ratio runs 47%/53%.

Its financials are looking decent too. According to figures broken out by its parent Source Interlink, in the most recent fiscal quarter ended April 30, the music and video wholesaler generated $10.6 million in earnings before interest, taxes, depreciation and amortization on revenue of $234 million. In the year ended Jan. 31, AEC reported $54 million in EBITDA on $971.5 million in revenue.

So all things considered, AEC appears healthy in a down music market, but what about its parent?

$5.16

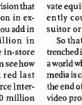
Source Interlink share price, at the close of trading July 17

In the first quarter, Source Interlink posted $1.8 million in net income on $475.4 million in revenue. But in its most recent fiscal year, it posted a net loss of $24.7 million on revenue of $1.9 billion because its magazine fulfillment business and in-store services arm turned in weaker performances than AEC.

Last year Source Interlink's magazine fulfillment operation generated $10.9 million in EBITDA on $809.8 million in revenue versus the prior year when it had $18.3 million in EBITDA from a lower revenue amount, $566.4 million.

Revenue rose due to acquisition of Chas. Levy Circulating and part of Anderson News.

Source Interlink also runs a shared-services division that eats up $37.6 million in expenses. And when you add in another $32.7 million in write-offs from the in-store services arm, you can see how the company bled red last year. And while Source Interlink had about $150 million in total debt, it drew down only about $85 million of a $250 million revolving credit facility, so it has plenty of breathing room. Moreover, its balance sheet shows a healthy $443 million in shareholder equity. So despite less than stellar performance, Source Interlink still looks to be on firm ground.



BURKLE

But the "wait-a-minute" realization occurs when you study Source Interlink's recent agreement to buy Primedia's Enthusiast Media division—which consists of 76 consumer magazines and 90 Web sites—for $1.2 billion. The deal is expected to close at the end of this month.

That's a good move for the magazine side of its company.

But music and video vendors should take note of the deal and its implications. And to do that, some background is needed. AEC Partners, controlled by Yucaipa Cos. founder **Ron Burkle**, is the largest shareholder in Source Interlink with a 34% stake. Yucaipa bought AEC out of Chapter 11 in 1997 and like all investment firms is always alert to increasing value and/or cashing out opportunities.

First Yucaipa merged AEC with Digital-on-Demand because it thought it could make an Internet play, but that gambit failed and cost 33% of AEC to boot. Digital-on-Demand has since been demerged from AEC. Then Yucaipa management merged AEC with Source Interlink in 2005 because it wanted the liquidity that a publicly traded company would bring. But that didn't create the desired result, so last year it shopped the company to private equity firms, but apparently couldn't get either a suitor or the right price.

So that leaves Yucaipa entrenched in Source Interlink in a world where the mainstream media is constantly harping on the end of physical music and video product, which—along with the company's own performance—helps drive down share price. At the close of trading July 17, it stood at $5.16, near the lower end of its 52-week range of $4.94-$11.48.

Meanwhile, even though AEC is performing admirably in a tough market, it is clear that with its latest move to acquire Primedia, the Source Interlink board is betting instead on its magazine business as its next gambit to increase shareholder value and deliver a possible exit strategy. What's more, it is leveraging the cash flow of the better-performing AEC division to help it get the financing it needs to make that acquisition.

To pay for the Primedia asset, it is taking on a whopping $1.18 billion in bank debt. In a conference call with analysts, Source Interlink chairman **Michael Duckworth** projects that the combined companies will have $2.4 billion in revenue and EBITDA of $180 million in the first year, but upwards of $200 million in EBITDA in subsequent years. He also projects annual debt service at $110 million-$115 million, which means the company will fall just short of the 2-1 debt-to-EBITDA coverage ratio that institutional investors prefer.

So even though AEC is doing well and Source Interlink may hit a home run with its Primedia acquisition, you can be sure that vendor credit executives will watch the highly leveraged company's financial results very carefully going forward. •••

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The band FRESHLY GROUND plays the Oppikoppi festival in 2005.

GLOBAL BY DIANE COETZER

Really Big Shows

Sponsors Fuel South African Festival Expansion

JOHANNESBURG—South Africa's festival scene is booming, aided by an influx of corporate sponsors throwing their weight behind key events.

Carel Hoffmann is owner of Oppikoppi Productions (OP), whose 13-year-old Northam-based, flagship festival brand, Oppikoppi, has grown from a tiny affair held in the bush to a biannual event attracting around 18,000 fans. Oppikoppi is backed by Levi's and Jose Cuervo, and Hoffmann says sponsorship has been crucial to the festival's expansion.

"Big acts require money, and South Africa has a few crucial factors counting against it becoming a normal stopover on the global live music circuit," he says. "The first is our currency, which is weaker than the pound and dollar. The second is the distance, and the third, the relatively small audience per square kilometer. It is almost impossible to pay international artist fees without a solid sponsorship behind you."

OP has now started its own sponsorship agency after the number of shows handled by its live music business—which also includes the 2-year-old Encounters festival series, sponsored by insurance giant Old Mutual—doubled in each of the last three years. The August edition of Oppikoppi features a "festival within a festival" in the form of Ampli5, with international acts Groove Armada, Jimmy Eat World and Violent Femmes. Ampli5—sponsored by national top 40 station 5fm—then travels for its own festival dates in Johannesburg and Cape Town.

Other festival organizers also report big business. John Langford, COO of Cape Town-based promoter Big Concerts, believes this is because "promoters and sponsors have seen a big gap in the market." Big Concerts established the rock-orientated My Coke Fest, sponsored by Coca-Cola, in 2006 in Johannesburg and Cape Town, attracting international acts including Evanescence and Staind.

The 10-year-old Johannesburg-based Joy of Jazz festival, sponsored by Standard Bank, experienced a 44% rise in attendance from 2005 to 2006, boosted by an increase of 80% in the number of acts performing, according to Mantwa Chnoamandi, GM of promoter T-Musicman.

Standard Bank senior manager of arts sponsorships Mandie van der Spuy says Joy of Jazz is the flagship event in its multifaceted arts sponsorship initiative.

"It makes a visible contribution by putting something back into the communities in which we operate," she says.

Other burgeoning events include the Durban Jazz Festival—sponsored by cell phone network provider MTN—which has doubled its attendance in the past two years, according to promoter Lindelani Mkhize of Johannesburg-based LM Productions.

Mkhize says MTN's involvement has enabled the festival to grow, but fears that competition for sponsorship money will grow as the 2010 soccer World Cup, held in South Africa, approaches.

"Sport has always pulled in more sponsorship money," he says, "but we have made inroads and hope these aren't eroded."

Some festivals do exist without sponsorship, notably 8-year-old, Harrismith-based Woodstock, which attracts 15,000 fans with a predominantly South African bill. But Nancy Hillary, co-owner of its Johannesburg-based promoter Authentic Ideas, says it too will soon clamber aboard the sponsorship bandwagon.

"We wanted to build the brand before getting sponsors onboard," she says. "But we feel we are ready for that now."

Industry sources maintain that a major international festival brand—rumored to be the United Kingdom's V Festival, which already stages editions in Australia, Canada and the United States—will arrive in South Africa in 2008. But local promoters remain bullish about the future.

Hoffman says, "Our vision is to build a strong annual network of events which can be used to bring in more international acts, but, even more importantly, leverage South African acts onto the international festival circuit."

GLOBAL BY AYMERIC PICHEVIN

FRANCE FIGHTS FOR RADIO RIGHTS

Commercial Radio And Collecting Societies Haggle Over Rate Increase

PARIS—Battle lines are being drawn between French commercial radio stations and collecting societies, as a government commission prepares to significantly raise the rates paid for the performance right on sound recordings for the first time since their introduction.

"We are looking at a very substantial revaluation," says Jérôme Roger, director general of record labels collecting society SPPF. "Rates have remained almost unchanged since [their introduction in] 1987 while, in the same time, most radio stations had very strong growth."

The remuneration equitable is collected from broadcasters by umbrella group SPRE and then distributed to artists and record labels through their respective collecting societies—Spedidam and Adami for the artists, SPPF and SCPP (whose membership includes the four major labels) for the record companies.

Rates are set by the commission, which combines representatives from the five main radio trade bodies with five delegates from SPRE, chaired by a government representative with the casting vote. In May 2006, France's Ministry of Culture set up a new commission to revise the rates.

The last review, in 1993, saw only a light revision, setting the rate at 4.25% of radio stations' broadcast income, weighted against the percentage of music in their programs. According to SPRE, after this adjustment, the actual revenue collected represents just 2% of radio income. Nonetheless, collections have steadily grown through the years—in 2006, SPRE collected €19.8 million ($27.3 million) from commercial radio, up from €10 million ($13.8 million) in 1994.

Eric Trousset, marketing director of research institute TNS Media Intelligence France, confirms the commercial radio sector's recent growth. According to TNS, radio advertising revenue jumped from €996 million ($1.4 billion) in 1993 to €2.3 billion ($3.2 billion) in 2002 and €3.4 billion ($4.7 billion) in 2006, despite increasing competition from internet and TV sectors.

Marc Pallain, chairman of the board of directors at French radio giant NRJ Group and president of national radio network body SRN, maintains that SPRE income has also grown proportionally through the years.

"Should we be more taxed because we are an efficient industry?" he asks. "The recording industry is trying to make us pay for its mistakes regarding digital [music]."

However, after 14 months of negotiations, most are resigned to paying more.

"Radio stations are ready to accept a limited rise, within the current system," says Rémy Sautter, president of radio trade body SRGP and chairman of the supervisory board of RTL, France's No. 1 radio station.

SPRE representatives, however, seem determined to force a vote on a new system as well as new rates during the next commission meeting, scheduled for September. During the last commission meeting on July 5, SPRE submitted a proposed scheme that significantly increased rates paid by the biggest radio stations, while decreasing payments due by smaller, "associative" stations.

"Most of the rise is [concentrated on] major music radio stations that feed their programs with our products," Roger says.

> 'Should we be more taxed because we are an efficient industry? The recording industry is trying to make us pay for its mistakes regarding digital music.'
>
> —MARC PALLAIN, NRJ GROUP

"This is the fourth proposal that we make," Adami delegate general Jean-François Dutertre says. "We have reached our limits."

The final decision is likely to have implications for future negotiations in other sectors, including TV broadcasts, publicly owned radio stations and nightclubs. But Pallain warns of a strong reaction from radio if SPRE's proposed scheme is adopted.

"If SPRE wants to force its way," he says, "we will all be in a crisis situation."

Meanwhile, Sautter raises the prospect of radio stations playing less music if the new rate is too punitive.

"This is something that might happen," he says, "although the first goal of radio stations is to have the best programs. We all have an interest in coming to an unanimous vote, as we did in 1993."

OPPIKOPPI FESTIVAL, COURTESY OF OPPIKOPPI PRODUCTIONS

THE KILLERS

GLOBAL BY LARS BRANDLE

The Armchair Effect

Glastonbury Telecast Trumps Bad Weather, Poor Sound

LONDON—As U.K. music industry execs look back on the latest Glastonbury mud bath, many are wondering if the festival is now just as much of a TV event as a live one.

While those on-site complained of appalling weather and sound problems, armchair viewers helped send headliners' CD sales soaring, despite poor reviews from those who actually attended.

British music weekly NME reported that the sound for the Killers, who headlined Saturday night at the June 22-24 event, was so bad that fans were chanting "Turn it up!" throughout the set. Although the problem was later blamed on freak meteorological conditions, organizer Michael Eavis made a public apology.

Yet the band was the festival's biggest gainer in sales terms, with "Sam's Town" (Vertigo/Mercury) soaring 135% week on week, according to market-leading retailer HMV, climbing 27 places to No. 9 on the Official U.K. Charts Co.'s albums survey. Friday headliners Arctic Monkeys also suffered reported sound problems, yet experienced a 36% sales spike at HMV.

"In terms of an artist's career, what's more important—the 60,000 people in a field or the potential millions of people watching on TV?" SuperVision Management's James Sandom asks. He handles Kaiser Chiefs, whose "Yours Truly, Angry Mob" (B-Unique) rocketed 102% at HMV on the back of their televised Glastonbury set.

"I watched the Killers' set at Glastonbury, and it wasn't very convincing in many ways," he adds. "But on TV—I've since seen some tracks and highlights—it looked fantastic."

Mercury Records U.K. marketing manager Naomi Beresford-Webb says, "From the TV coverage, you wouldn't have noticed there was any problem with the sound. TV was the impetus that gave us the mass audience—it was the biggest, broadest audience they've had."

Retailers report that, with the United Kingdom's "big four" festivals—Glastonbury, T in the Park, V Festival and Reading/Leeds—all now on TV to varying degrees, the Glastonbury effect is part of a growing trend.

"TV is one of the key factors which can explain the significant increase in sales we've noticed after festivals in the last four or five years," HMV music product manager Melanie Armstrong says.

Alison Howe, producer of the BBC's Glastonbury and Reading TV coverage, says the BBC delivered a record 70 hours of footage across terrestrial channel BBC2 and digital channels BBC3 and BBC4. Live coverage of the Pyramid Stage headliners attracted an average audience of more than 1 million, while 5 million people accessed "red-button" interactive TV services during the weekend.

"On Sunday night we were on BBC2, BBC3 and BBC4 [simultaneously], and we had four interactive streams running," she says. "We were only not on BBC1 . . . so there's something to aim for next year. But Glastonbury's a festival first and foremost. The TV coverage is just another way of experiencing it."

Accordingly, some maintain the live performance remains the most important element of the festival experience.

"TV coverage is fantastic," says Zoot Music's Rob Whitaker, manager of Editors, whose sophomore album, "An End Has a Start" (Kitchenware), opened at No. 1 following their televised Glastonbury performance. "But with a band like Editors I don't think you book your slots for TV. We sit there and go, 'What is the best slot for the band, and for what reasons?' You'd rather have [TV] than not, but it doesn't dictate what we do."

And Glastonbury spokesman John Shearlaw remains confident no TV broadcast will ever quite compare to the real thing.

"The BBC do a fantastic job," he says. "But no film could ever do justice to [legendary Glastonbury appearances] Radiohead in 1997 or Pulp in 1995—those were career-defining, awesome moments, and [watching on TV] is just not the same as being there." ...

Additional reporting by Mark Sutherland in London.

THE KILLERS DYLAN MARTINEZ/REUTERS

GLOBAL NEWSLINE

>>>U.K.'S MERCURY PRIZE HEATS UP

Oddsmaker William Hill has picked Arctic Monkeys and Amy Winehouse as 4-1 early front-runners for the 2007 Nationwide Mercury Music Prize. The Monkeys, who won in 2006 with their debut, "Whatever People Say I Am, That's What I'm Not" (Domino), will defend their title with sophomore effort "Favourite Worst Nightmare" (Domino). Winehouse, a previous nominee, is in the running with her album "Back to Black" (Island).

The other nominees, with Hill odds, are albums by Bat for Lashes (10-1), Fionn Regan (10-1), New Young Pony Club (12-1), Klaxons (8-1), the Young Knives (10-1), Maps (12-1), the View (8-1), Jamie T (8-1), Dizzee Rascal (8-1) and Basquiat Strings (12-1).

The winner will be announced Sept. 4 at a ceremony in London. *—Lars Brandle*

>>>U.K.'S COPYRIGHT TRIBUNAL ENDORSES ROYALTY SETTLEMENT

The U.K. Copyright Tribunal has endorsed the settlement agreement for online and mobile royalty rates reached between the MCPS-PRS Alliance and a string of online music companies.

According to the alliance, the tribunal decision confirms an agreement reached in September 2006, which meant that songwriters, composers and their publishers should receive 8% of gross revenue from online music service providers for on-demand services.

As part of that settlement, the alliance's membership would also stand to receive 6.5% of revenue for interactive webcasting services and 5.75% for noninteractive webcasting.

The BPI and a number of online music firms initially locked horns with the alliance over digital royalty rates, arguing that there was a discrepancy between the fees the alliance charged for physical, broadcast and online products. *—Lars Brandle*

>>>WARNER MUSIC FRANCE SPINS 360° MODEL

Warner Music France has launched a new division, 360°, which will oversee licensing, merchandising, synchronization, live, sponsorship, brand partnerships, video content and digital activities. The goal is to combine these interests under one umbrella to expand and diversify the opportunities Warner Music France can create for its roster.

Emmanuel Mougin-Pivert has been appointed GM of Warner Music France 360°. He was previously executive director of RTL FUN Développement, a French subsidiary of Luxembourg-based media conglomerate RTL Group, which developed such branded offshoot services as French radio stations RTL, RTL2 and FUN Radio. Mougin-Pivert reports to Warner Music France COO Yann Miossec. *—Aymeric Pichevin*

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Latin Notas

LEILA COBO lcobo@billboard.com

Spanish Imbalance

Are Latin Digital Sites Putting English-Speaking Consumers First?

CERATI

The Internet has long been espoused as a way to level the playing field for music sales and promotion.

The possibilities posed by digital music sales and online promotion are particularly enticing for alternative genres, which, in the physical and open radio world, are stymied by lack of budgets and major-label support.

But the gap between possibilities and reality can be enormous, as highligbted during the "Digilandia" panel at the Latin Alternative Music Conference (LAMC), held July 11-13 in New York.

In an atmosphere with new media at work (exhibitors and sponsors included indie Latin site misrolas.com, Zune, batanga.com and MTV's Urge), it was clear to see its presence but harder to measure its impact.

As reported in Latin Notas last week, sales of Latin digital albums for the first six months of 2007 stood at 231,000 units, compared with 122,000 units for the first six months of 2006. That represents growth that has almost doubled, but still, very modest sales.

This may explain why, during "Digilandia," digital stores and distributors were unable—or unwilling—to provide specific numbers for their Latin sales.

It was repeatedly pointed out that—unlike, say, the regional Mexican audience—the Latin alternative audience is already online, making it a prime target to consume music digitally.

But one need only look at most-sold lists to see that the top digital Latin sellers are still big crossover stars like Shakira, Enrique Iglesias and Daddy Yankee. (However, scrolling down the list, alternative sounds appear with far more frequency than on Billboard's Top Latin Albums chart.)

That's because a mere sound snippet, an exclusive track or even a free download are not enough to consistently propel sales.

Erol Cichowski, Independent Online Distribution Alliance content manager for Latin and South America, advocates a 360-degree approach that entails presence and information dispersed throughout the Internet, from fan blogs to MySpace.

MTV's Urge store advocates that as well, and on its site, fans can find articles, reviews, interviews and links—from users and the store's editorial staff—alongside an artist's album covers.

Urge and eMusic also periodically feature Latin acts on their home page, a placement that definitely boosts sales. This week, for example, Urge's home page contains an LAMC feature with links to related acts, tied to its sponsored showcase at the conference. Last year, Urge featured Argentine rocker **Gustavo Cerati** on its home page. Placement, coupled with Cerati's performances throughout New York, made him rise to the top 15 of Urge's overall digital album sales, an outstanding performance for a Latin alternative artist.

Surprisingly, none of the companies represented at the panel provided information in Spanish, although they admitted the vast majority of their Latin music came from Spanish-speaking countries. (We should note that iTunes Latino is available in Spanish and English, but iTunes was not represented at the panel.)

The reasoning, supported by a recently published Pew Center study (Billboard, March 24), is that Spanish-only speakers use the Internet far less than their English-speaking or bilingual counterparts.

But the "only English for now" stance struck a major negative chord with many attendees and with the moderator (myself), who questioned the intrinsic business philosophy of not marketing Spanish-language music to Spanish speakers.

We understand the costs involved in having bilingual sites with bilingual applications. And we also understand that with Latin music's digital sales being what they are, those costs may not be justified.

Then again, shouldn't that 360-degree Internet approach naturally include Spanish marketing in its mix? ••••

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FATHER KNOWS BEST

Cuban Pianists Resolve Differences To Launch Tour, Album

MADRID—Contact between father and son had been rare and publicly cool for nearly 50 years, and few thought they would ever see Bebo Valdés, 89 in October, and his son Chucho, 66, on tour together.

And yet, the Cuban jazz pianists are not only playing 10 concerts in Spain, but on July 10 they finished recording their first collaborative album. The currently untitled release is set for an October launch on Madrid-based Calle 54 Records, with distribution by Sony BMG Spain.

BEBO VALDÉS

The tour, which includes Chucho's vocalist sister and Bebo's daughter, Mayra Caridad, began July 6 in Tenerife and ends Aug. 5 in Huesca after passing through seven cities including Barcelona, Madrid and Zaragoza.

"The tour means not only the reencounter of father and son, but a review of the history of Cuban music in the 20th century," says tour promoter Joan Antón Cararach, who has been the director of the Barcelona Jazz Festival for four years.

"We put on one of their extremely rare concerts together last year and proposed a joint tour," Cararach says. "Working with them is a blessing."

Beginning in 1959, Chucho played in Bebo's Sabor de Cuba band in Havana, but Bebo left Cuba for good in 1961 after differences with Fidel Castro's revolution. Bebo had been a star in 1950s Cuba, but he spent nearly 40 years unrecognized playing in piano bars in Stockholm. Then in 2000, he was rediscovered by Spanish film director Fernando Trueba for his Latin jazz documentary "Calle 54." Trueba, who won the 1992 Academy Award for best foreign-language film for "Belle Epoque," co-produced the new album with Miami-based fellow Latin jazz specialist Nat Chediak.

At the Madrid tour launch, Chucho said, "Bebo is my hero and my 'maestro,' and on this tour I will rediscover things he taught me when I was a kid." Bebo responded, "This is a dream come true. Nobody is the world plays better than Chucho." *—Howell Llewellyn*

.com EN LA RED: For 24/7 covaraga of tha Latin music world, Billboard has partnared with MSN. For a complata roundup in Spanish, go to Billboard.Latino.MSN.com.

EN BREVE

ONWARD AND UPWARD

Camilo Kejner, the current managing director for EMI in Argentina and Chile, will now also oversee the company's operations in Colombia, Venezuela, Peru and Ecuador. Kejner's appointment was announced following the departure of EMI Music Colombia managing director Alvaro Rizo, who also oversaw Venezuela, Peru and Ecuador. Kejner joined EMI last year as managing director of its operations in Argentina. In April, he also took over operations of EMI Music Chile. Prior to EMI, Kejner spent seven years at Sony Music Argentina, and later, was director for the Latin region of Time Warner's New Line Cinema unit. Kejner is based in Buenos Aires and reports to EMI Music International chairman/CEO JF Cecillon.

TUNING IN

iTunes has rolled out its first Spanish-language iTunes gift cards. The Tarjeta iTunes will be sold in denominations of $15, $25 and $50, and will be available at retailers including Target, Wal-Mart and CVS. The first retailer to carry the cards is Best Buy, which began stocking them July 16. All information on the cards is in Spanish, and each features photographs of Latin artists, such as Julieta Venegas, Paulina Rubio and Pitbull.

IN THROUGH THE OUT DOOR

Reggaetón star Daddy Yankee will be the face of a new Pepsi Latin America campaign dubbed Puertas (Doors). The initiative, which covers Latin America, Puerto Rico and the Dominican Republic, aims to convey the possibility of opportunities. It includes a series of TV spots featuring Daddy Yankee returning to the neighborhood where he grew up. The launch of Puertas coincides with the artist's Big Boss tour, which kicks off Aug. 31 outside Chicago. Daddy Yankee will play dates in more than a dozen countries during the tour's run.

—Leila Cobo

VALDÉS: FRED GREAVES/REUTERS, CERATI: SONY BMG LATIN

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DIGITAL MUSIC BY ANTONY BRUNO

Name Your Price

Digital Services Looking For Sales Boosts From Dynamic Pricing

AmieStreet founders, from left, ELLIOTT BREECE, JOSHUA BOLTUCH and ELIAS ROMAN

Perhaps one of the biggest ongoing debates raging in the digital music industry today is over value. Exactly what is a digital song worth?

An easy way to answer the question is to say that a song or album is worth what the public will pay for it. At first blush, it seems Apple discovered this threshold years ago by insisting on a flat-rate, 99-cent per-track/$9.99-per-album fee. Yet although most digital download services have adopted a similar pricing model, there's no consensus that it is here to stay.

Several record labels are advocating a variable pricing model that would allow them to charge more for some tracks and less for others. The challenge of course is deciding how to establish those different rates in a manner that maximizes sales.

In the past, this was an often-costly trial-and-error process. In the digital age, however, that process is becoming much more refined. The digital retail environment allows for a much quicker collection of sales data and trends, as well as the ability to immediately raise or lower prices at a moment's notice on wide swatches of catalog or an individual track.

Which brings us to the concept of "dynamic pricing." While variable pricing refers to the practice of charging different prices for different songs/albums, dynamic pricing describes the process of determining how those prices are set.

One of the first incarnations of a dynamic pricing model is about to be implemented this month. PassAlong Networks will soon begin selling select tracks provided by Nettwerk Music Group for between 29 cents and $1.39 on all 44 of the digital music services using its StoreBlocks platform.

The company is using a pricing engine from Digonex that analyzes a complicated mix of consumer behavior and Internet economics to suggest the optimal cost. Factors include the price of different tracks and albums of the same genre on different services, sales traffic and radio airplay.

According to Digonex VP of strategy Jeff Eglen, the resulting recommendations may be surprising.

"The misconception is that the more popular a track is, the higher the price will go," he says. "That's not the case at all."

In some cases, the system may recommend reducing the price of a mainstream popular release to potentially double sales, while raising the price on some obscure cult favorite it figures only diehard fans will buy at any price. PassAlong CEO David Jaworski is particularly interested in how pricing will affect sales of older, catalog tracks.

Meanwhile, the indie- and unsigned-artist-focused AmieStreet has been testing the dynamic pricing waters for a year as a means of promoting emerging acts. Founded by three Brown University grads, the service uses dynamic pricing as a unique barometer of track popularity and user involvement. All tracks first listed with AmieStreet are available for free. As more people buy the tracks, the cost goes up, capped at 98 cents.

The cost of purchased tracks is deducted from members' AmieStreet accounts, which they must refill by purchasing credits. Members also receive credits each time a song they recommend to friends is purchased. The amount of credit received depends on how much the member recommending the track paid for it, versus the price paid by others. So if a member paid 2 cents for a song when it was new and as a result of recommending it to others the price gradually increased to 46 cents, that member would receive 44 cents of credit into his account each time a friend buys that same track.

The more credits a member receives as a result of recommendations—known as "street credit"—the more that member is recognized as a trusted tastemaker on the service.

"The community determines how much an album sells for," AmieStreet co-founder Joshua Boltuch says. "They're proud of the fact that they discovered the song first and helped promote it. People are taking real ownership of the discovery process."

On average, songs sell for between 30 and 40 cents. The company expects to reach the milestone of 500,000 sales this month.

Adopting dynamic pricing on a broad scale, however, would require a change in how the music industry licenses music to digital music services. Labels and publishers would have to agree to base their wholesale price on a percentage of the retail price, with perhaps a minimum limit set, as opposed to the flat per-track fee most agreements impose.

But like anything else related to digital music sales today, the dynamic pricing model remains very much in the early stages. The music industry will likely keep a close eye on how these experiments by PassAlong and AmieStreet fare, just as it's monitoring EMI's digital rights management-free sales effort. And expect more such trials to surface in the months ahead.

Simply selling music in digital form is only the first step. But digital revenue has yet to close the gap falling CD sales have created. Only by taking advantage of the other opportunities provided by a digital marketplace can the industry fully capitalize on its promise. ••••

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NO NOISE NO MORE

Getting ready to settle into a long flight, but next to you is the baby who got kicked off that plane in Houston? Try JVC's new noise-canceling headphones plugged into your favorite MP3 player. The company says the headphones can eliminate up to 85% of background noise. Each earpiece features a double-housing structure and memory foam-cushioned ear pads to block out that annoying "bye bye plane" from the rugrat across the aisle, as well as a 40mm "neodymium driver" for quality sound. And it has an airline dual-plug adapter so you can watch the in-flight "Bridge to Terabithia" in relative peace.

They'll be available in early August for $200. Required AAA battery sold separately. —*Antony Bruno*

BITS & BRIEFS

WII LIKES TO BOOGIE

The music-based games keep coming, with the new "Boogie" for the popular Wii coming in August. Players will be able to dance, sing and create music videos for the soundtracks' 35-plus hit songs. They include tunes from the Jackson 5, Gypsy Kings, the Commodores, Kool & the Gang, Pink, Deee-Lite and Rihanna.

COMPILING CONTENT

Contentinople.com is a new online music community that compiles information from more than 50 online music services, such as iTunes, Rhapsody and Napster, into a single directory. Information includes details on various featured artists from the different sites, ratings of different services by members and digital rights management comparisons. It also includes industry news and commentary by a staff of bloggers.

FLIP YOUR OWN

Fliptrack, a music video and photo slide-show widget, has partnered with the Vans Warped tour. Under the deal, the Warped tour Web site will feature the Fliptrack synchronized video creation tool, allowing attendees to create their own videos based on the acts participating in the tour.

HOT RINGMASTERS™ JUL 28 2007 Billboard

powered by nielsen Mobile

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ORIGINAL ARTIST
1	1	7	#1 2 WKS BEAUTIFUL GIRLS / SEAN KINGSTON
2	2	8	A BAY BAY / HURRICANE CHRIS
3	3	12	PARTY LIKE A ROCKSTAR / SHOP BOYZ
4	4	9	SHAWTY / PLIES FEATURING T-PAIN
5	5	8	MAKE ME BETTER / FABOLOUS FEATURING NE-YO
6	7	8	BARTENDER / T-PAIN FEATURING AKON
7	8	11	BIG THINGS POPPIN' (DO IT) / TI
8	6	21	BUY U A DRANK (SHAWTY SNAPPIN') / T-PAIN FEATURING YUNG JOC
9	12	8	BIG GIRLS DON'T CRY (PERSONAL) / FERGIE
10	16	2	LET IT GO / KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
11	9	12	UMBRELLA / RIHANNA FEATURING JAY-Z
12	10	5	HEY THERE DELILAH / PLAIN WHITE T's
13	14	3	THE WAY I ARE / TIMBALAND FEATURING KERI HILSON
14	11	22	POP, LOCK & DROP IT / HUEY
15	15	16	WIPE ME DOWN / LIL BOOSIE FEATURING FOXX & WEBBIE
16	13	7	SAME GIRL / R. KELLY DUET WITH USHER
17	20	29	ROCK STAR / NICKELBACK
18	19	3	INT'L PLAYER'S ANTHEM (I CHOOSE YOU) / UGK FEATURING OUTKAST
19	26	4	LEAN LIKE A CHOLO / DOWN A.K.A. KILO
20	21	35	CRAZY BITCH / BUCKCHERRY

Sean Kingston's "Beautiful Girls" holds at No. 1 for a second straight week. The title marks its fifth consecutive week of at least 100,000 downloads (106,000).

Based on mobile ringtones sales data recorded by Nielsen Mobile, a division of Nielsen Media. Data provided by CTIA — The Wireless Association, Mobile Entertainment Forum

MEF CTIA

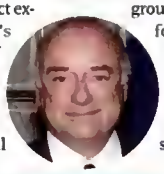
Legal Matters

SUSAN BUTLER sbutler@billboard.com

Behind The Bug/ Windswept Deal

Even Indie Publisher Buys Can Be Challenging

While the hottest assets to buy in the music business right now are publishing rights, the legal logistics in acquiring these rights can be so much more complicated than one might think. A perfect example is Bug Music's recent acquisition of Windswept Holdings and T/Q Music.



FRANKENHEIMER

Five law firms were involved in the final sale (Billboard, July 21). And countless more firms represented publishers, private equity firms, hedge funds and individual investors who considered buying the companies during the last year. Representing the sellers were Sidley Austin in Los Angeles for its mergers-and-acquisitions advice; Loeb & Loeb in Los Angeles for its publishing and intellectual property advice; and Mayer Brown Rowe & Maw in London as an adviser to Windswept management. Representing Bug were Latham & Watkins in San Francisco for M&A advice, which joint ventured with **Jeff Secherow** in Los Angeles for IP advice.

"When you have three sellers, two acquired companies and one buyer with multiple investors, you have a big team of lawyers," says **Brad Bugdanowitz**, a partner with Latham & Watkins. "With that many players from the legal side—putting aside the business side, which had its own cast of characters—it was an enormous team effort that involved many weeks of in-person negotiations in a big conference room with lots of people, and the dynamics were complex."

Windswept was a U.S.-based company that owned thousands of copyrights. The U.S. subsidiaries of Tokyo-based Fujipacific Music and Fuji Television Network owned Windswept. As part of the deal, Fujipacific and Itochu Corp. also wanted to sell T/Q Music, whose catalog was administered by Windswept.

"More and more we see situations where people are looking for something beyond just the price," says **John Frankenheimer**, partner/chairman of Loeb & Loeb's music practice group. They may want to form strategic alliances and create other synergies for their companies as part of the deal, he says.

"This is one [deal] that took some time because Windswept and the owners of Windswept were very focused on doing the right deal for them," Frankenheimer says. "They were looking for people who they felt would provide a long-term relationship with Fujipacific and a general comfort level of what would happen to Windswept going forward."

In addition to issues involving the integration of the Windswept operations with Bug, financing played a large role. When a major publisher or a publicly traded company acquires a smaller company, it can often simply write a check for the purchase. "But this was a minnow swallowing a whale," Bugdanowitz says.

> 'It was an enormous team effort.'
>
> —BRANDON BUGDANOWITZ, LATHAM & WATKINS

Crossroads Media, which owns a controlling interest in Bug, is a strategic partnership between Spectrum Equity Investors and former Viacom COO **Thomas McGreth**. Crossroads secured the financing, Bugdanowitz says.

On the legal side, the financing required negotiating and drafting provisions in the acquisition agreements that would be acceptable to all parties. These provisions made securing the financing a condition of closing the deal and included a covenant (i.e., a legal promise) that all parties would cooperate in the process of securing that financing. And then the agreements required acceptable provisions that coordinated transactions so that the money would get to the right place at the right time and be spent on the right thing, Bugdanowitz adds.

Sacharow handled the IP issues for Bug, examining some of the Windswept and T/Q catalogs to determine which rights were owned and how long those copyrights would remain with the company.

"You typically look at the top-earning songs within the catalog," he says. "Like most catalogs, there's the 80-20 rule, which is that 20% will generate the top 80% of the revenue. But even within that 20%, you won't look at every one of those songs because it's cost-prohibitive—and you probably don't have the time because the deal is in such a competitive environment."

While Frankenheimer believes that Bug is now one of the top two or three indie publishers, if not the top one, it's not size alone that's likely to make Bug a strong voice for independent publishers.

"When you have a substantial independent that is focused on the creative side—makes that a priority—and aggressively executes behind a plan to become even more important and meaningful in the marketplace and in the creative community, you can see it can be a very small company or of much larger size like Bug, and it can be equally effective. It's really about execution, focus and priorities."

Moshe Kupietzky, managing partner of the Los Angeles office of Sidley Austin, led that firm's team for the sellers.

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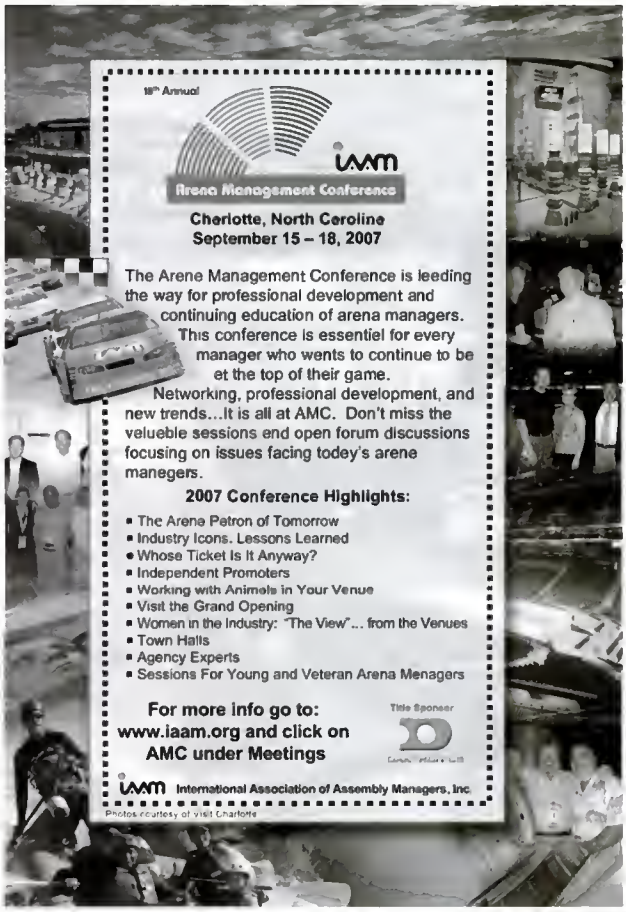

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Behind Closed Doors

Music Figures Heavily In Voyeuristic HBO Campaign

As demonstrated by the recent online escapades surrounding **Nine Inch Nails'** "Year Zero," interactive marketing is becoming more high-concept—and more of a crucial piece in the promotion process.

Now, a new campaign from HBO and its agency BBDO is taking interactive marketing to another level. The groundbreaking HBOvoyeur.com puts the viewer/consumer in control of the situation at hand, which is a series of interconnected stories within eight apartments of a random urban apartment building. The whole storyline plays off the notion that the best stories are the ones we're not meant to see.

Music plays an integral role throughout. The stories are accompanied by interchangeable soundtracks, composed by **Interpol's Carlos D**, **Scott Hardkiss**, **Dean Wareham** and **Britta Phillips** of **Luna** and others. Not just interchangeable, but highly choreographed compositions that move with the actors. Each artist is clearly identified throughout the campaign.

The clever HBOvoyeur uses Flash 9 and PaperVision3D to create a highly entertaining online world. Those who have a soft spot in their heart for **Alfred Hitchcock's** classic film "Rear Window" will find much to admire here.

"Consumers have the attention span of a gnat," says **Lainie Copicotto**, president of Aurelia Entertainment, a boutique marketing agency in Bronxville, N.Y. "So, the question becomes, 'How do you make your campaign stand out against all the others?' "

HBOvoyeur accomplishes this because it lets "you, the consumer play on the site," Copicotto says. "You can change up the stories, the music, make it fit whatever mood you're in. It's as if the network has put its cool storytelling into an ad campaign."

Copicotto has hit the nail on the head. The HBOvoyeur campaign, like the premium cable channel's programming, focuses on powerful storytelling. And that essence needed to be visually and aurally conveyed to consumers, HBO senior VP of consumer marketing **Courteney Monroe** says.

Those logging on to HBOvoyeur.com are not hit over the head with HBO imagery. "We're respecting viewers' intelligence," Monroe says. "We always strive for that in our marketing."

HBO and BBDO began discussing the campaign more than a year ago. Once the visuals were completed, musicians were brought in to write to the action, with help from music supervision company Search Party Music.

During the music-making process, it was important for the artists to not create something that "sounded too much like a score," BBDO senior creative director/writer **Mike Smith** says. Additionally, the music is from the viewpoint of the voyeur, not the action taking place on the screen.

Carlos D says it "took me a minute to wrap my head around the whole concept." He recalls several conversations with BBDO wherein the intent was clear, but the presentation less so "because there were no boundaries. Of course, that's what kept me interested. Since there was no real reference point—because the storytelling is so different—it was like scoring to the unknown," he says. "The music had to express this open-endedness."

Still, the music is infused with emotion. So, don't be surprised, when switching the music mid-storyline, that your personal experience also shifts. In seconds, with the push of a computer key, the story could potentially go from comedy to tragedy or vice versa.

CARLOS D

Less clear, at this point in time, is whether HBOvoyeur will bring new subscribers to the cable network. This is something **Robert Passikoff**, president of brand consulting firm Brand Keys, cannot help but wonder. "What will this campaign ultimately do for HBO?" he asks. "Sure, an interactive campaign can be extraordinarily powerful, and it's better than airing TV commercials or putting up posters in bus shelters, but what will it do for HBO's bottom line?"

According to Monroe, that was never the point. "This campaign is about reinforcing the essence of the HBO brand." Of course, she adds, if it does bring in new customers, "that's fantastic." •••

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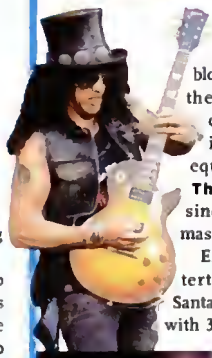
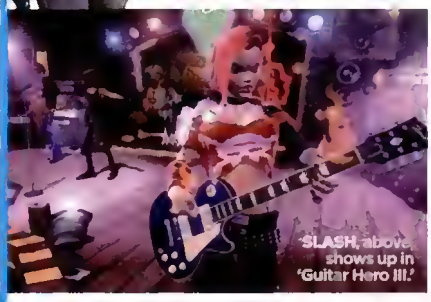
LITTLE STEVEN'S UNDERGROUND GARAGE

GARAGE ROCK



So there I was at E3 2007 having my analog mind blown every five minutes by the sheer size of the new cyber universe, and feeling like a drugless but equally high **Hunter Thompson** in Las Vegas, since the last videogame I mastered was "Pong."

E3 being the Electronic Entertainment Expo, held in Santa Monica, Calif., this year with 33 of the world's top designers, 3,000 journalists and the future of humankind at stake. The event had been getting out of control so they cut the attendance from the usual 60,000-70,000 (!) to less than 5,000. So I lucked out with that decision.



SLASH, above, shows up in 'Guitar Hero III.'

Electronic Arts (publisher), Harmonix (designer) and MTV Games (distributor) asked me to chair the music advisory board of their new game "Rock Band," and to everyone's surprise, I said "yes." So I went out to visit my new world.

Why, might you ask, would I endorse a game? Well, the obvious answer is for the money—but, tragically, that's not the case here.

Games like "Rock Band" are not only fun but, would you believe, important. It is one of the places rock'n'roll history is going to live. I know how silly that sounds to my old-school paisan out there. But it's time to start asking ourselves, Where is our legacy going to be preserved?

The Web, thankfully, is one place. We're working on a rock curriculum for high schools, but if that is approved tomorrow it's still a year or two away from implementation.

So right now games are where it's at.

"Rock Band" was created by Harmonix, which also created last year's sensation, "Guitar Hero." I ran into **Slash**, who told me he's actually in "Guitar Hero III," so I'm not the only road dog with arrested development.

"Rock Band" adds drums, bass and singing, along with the guitar controller, making it playable by four friends, an entire family or four players in four different countries. How cool is that?

Will it cause more young kids to want to be musicians? Absolutely.

Will it turn kids on to rock'n'roll songs they have limited access to? Absolutely. But that's not all.

"Rock Band" and any game using music will be a life preserver of new revenue to our drowning music industry desperately trying to find dry land.

More important, it will be revenue for new artists and writers, whose existence is being eliminated by subscription royalties and by radio suddenly being asked to pay for the privilege of broadcasting records. In other words, "Rock Band" is right on time.

Now if anyone happens to have an old "Pac-Man" in their basement, invite me over and I *will* kick your ass!

See you on the radio. •••

COOLEST GARAGE SONGS

	TITLE	ARTIST / LABEL
1	COOLEST SONG IN THE WORLD THIS WEEK — CRUEL GIRL	THE RED BUTTON / GRIMBLE
2	DO THE ROBOT	SISELY & THE SAFETY PIN-UPS / TEENACIDE
3	LINDSAY NEVER GETS LONLEY	THE ACTUAL / SOFT DRIVE
4	99%	THE MOONEY SUZUKI / ELIXIA
5	SOME OTHER GUY	THE NENTCNMEN / ITALY RECORDS
6	CODE FUN	BLACK TIE REVUE / GEARHEAD
7	SHE'S MY GIRL	THE SHAKE / RAINBOW QUARTZ
8	RENTACROWD	THE LEN PRICE 3 / WICKED COOL*
9	DANNY SAYS	FOO FIGHTERS /CBGB FOREVER
10	DANCE THE GO-GO	THE BREAKERS / FUNZALO

COOLEST GARAGE ALBUMS

	TITLE	ARTIST / LABEL
1	ICKY THUMP	THE WNITE STRIPES / WARNER BROS.
2	BABY 81	BLACK REBEL MOTORCYCLE CLUB / RCA
3	THE WEIRDNESS	THE STOOGES / VIRGIN
4	CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
5	YOURS TRULY, ANGRY MOB	KAISER CNIEFS / UNIVERSAL
6	GLITTER IN THE GUTTER	JESSE MALIN / ADELINE
7	HAVE MERCY	THE MOONEY SUZUKI / ELIXIA
8	HERE FOR A LAUGH	THE BREAKERS / FUNZALO
9	RENTACROWD	TNE LEN PRICE 3 / WICKED COOL
10	CATCH YOUR SNAP	PEACHFUZZ / TEENACIDE

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT

SLASH: BEN RECTOR/WIREIMAGE.COM; CARLOS D.: MARTIS SALMA

Marc Anthony

Jennifer Lopez's husband is a multimillion-selling artist and the founder of a new label. Now, with a starring role in the Héctor Lavoe biopic, Anthony is spreading his wings yet again.

RICHARD MACLAREN

When Marc Anthony was a young, up-and-coming singer with long, flowing hair, his friend, DJ/producer "Little" Louie Vega, took him to meet Héctor Lavoe, the legendary salsa singer. As Anthony recalls the meeting, Lavoe took one look at him and said, in jest, "Ave Maria, what an ugly chick!"

Lavoe and Anthony's paths would cross again, when Anthony attended a Lavoe show at New York's Orchard Beach. Now in "El Cantante," Anthony, the most accomplished vocalist in modern salsa music, pays homage by portraying Lavoe, who died in 1993.

Directed by León Ichaso, the movie opens Aug. 1 in more than 1,000 theaters nationwide and also stars Anthony's wife, Jennifer Lopez, who plays the role of Lavoe's wife, Nilda. The film's soundtrack, to be released July 24, is Anthony's ninth studio album and the first from his new venture with Sony BMG.

During a recent sitdown with Billboard, Anthony spoke about "El Cantante," the changing face of salsa and his partnership with Lopez.

You seem very dedicated to salsa lately.

Absolutely. It's what I do, what I breathe, what I live. I'm really inspired to do another Spanish ballad album, because [2004's] "Amar Sin Mentiras" was really groundbreaking for me personally. It's another way for me to express myself. I think I'll be ready in a couple of months to press the button on a Spanish pop album. As far as [an] English [album] is concerned, I'm not that enthused right now, although I have a couple of tracks I'm into.

On the "El Cantante" soundtrack, your interpretation is different from your past salsa albums. Did you try to sound like Lavoe? How do you approach something that daunting?

The answer to that is twofold. The first [thing] is, what do you want to accomplish in the studio before you start recording? I settled on celebrating his approach to music. I was going to try to learn his phrasing, and try to stay true to what he offered as a singer. That was No. 1. Once I made that decision, I realized that I was in deep shit, because the hardest part of this whole project was the music—singing like him, understanding his phrasing. That's when I realized his true genius. That's why they called him "el Cantante de los Cantantes" [Singer of Singers].

What is so distinctive in his phrasing?

He speaks in clave [the traditional, syncopated salsa beat]. He couldn't do anything off his metronome. So the first thing was to understand his metronome, his clock. It's so unique, and it was in every line.

Lavoe was a Latin icon, but he's certainly not well-known in the mainstream. What kind of impact can you have with something like this?

That's like saying, "Who was Sid Vicious and was he worthy of a movie?" No one knew and they made "Sid and Nancy." Héctor Lavoe has this intangible thing. If I were to introduce you to just his music, you would want to know the man. If I were to tell you this amazingly crazy story, you should want to hear his music. And when you have both, it's a story that needs to be told. No one can sit there and tell me his music is less important than Ray Charles' or Johnny Cash's.

So you don't think this is just for Latin fans?

No. This is a human story. Any artist who is significant for 20-30 years is still viable. His music, if you released it today, would still be viable. When you have somebody like Daddy Yankee saying his only regret was he didn't get to perform with Héctor Lavoe . . . My God, it's a whole generation removed, and it's still important. This is not small. This is not a local story.

This is a hard-hitting salsa album, coming at a time when salsa is nowhere near what it was in Lavoe's time. Do you hope to respark an interest?

If you think about those who last in this industry, it's those who can't live without their music. We [recently] had a whole trend of salsa artists coming out of nowhere because they were young and pretty. But what was behind the music? Where is their point of view? We need to create an atmosphere, especially within the record companies, where each album [is seen] as a steppingstone. It should be something you can be proud of 20 years from now—and not just think, "Oh, I'll put out this album, and I'll hybrid it with reggaetón, and a little bit of R&B," and it's not even salsa anymore. Record companies should concentrate on signing and nurturing. Nurturing would be the word.

Well, labels don't have as much money now to be patient.

Record companies are looking for a quick fix, and that's what brought on this shit. There wasn't any A&R. They didn't nurture the stars: they nurtured the producers so they could sell the singles. And then you had these fragmented albums.

Are you planning on having your own label?

Yes, yes, yes. The Héctor Lavoe soundtrack is the first album on it. It's just me in partnership with Sony BMG. We're in the midst of doing some interesting stuff.

> We need to create an atmosphere, especially within the record companies, where each album is seen as a steppingstone.

You and Jennifer Lopez have your own separate, successful careers, and yet you seem to be doing a lot together. How do you balance that?

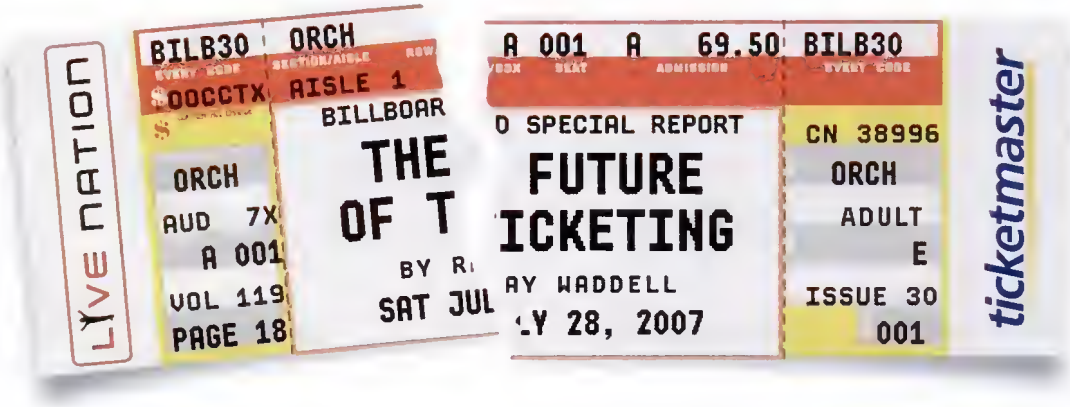
Actually, what you've witnessed is literally only 1% of the stuff that has been made available to us. A big part of mine and Jennifer's connection is the understanding that we have a passion for what we do. So, it's just a natural progression to be involved. Me, I cannot sit down and have a conversation about image. That's her strong suit. And she's been doing a lot of shows lately and that's something I understand. I love when she tells me, "Look, I have this show coming up, I want you to produce it, get the band, this and that." She picks me up where I'm weak and I elevate her where she's weak. That's where the true partnership comes in.

Is it true that the two of you might tour together?

Well, Jennifer has never toured. I've toured all my life. This is where I can step in and say, "Oh, my God, this could be fun," and introduce her to that world. It is something she's always wanted to do, but she's never had the time. And I was offered many more films I never took advantage of because I was always on tour. So, yes, we're seriously talking about going out this year, putting together an amazing show with just her and myself.

Lopez has been a pioneer in creating that paradigm of the 360-degree artist who has many sources of revenue and many endorsement deals. You, however, have yet to enter into such business deals. Why?

It's not for lack of interest or offers. I just have to see it first. I have to see myself in that position. But that exclusivity has served me well. The fact that I haven't said "yes" means that when I do say "yes," it will mean something. But Jennifer definitely softened that target for me. There could be a definite opportunity coming up. ••••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HOW A LIVE NATION/ TICKETMASTER SPLIT COULD CHANGE THE CONCERT INDUSTRY

It all started with a seemingly innocuous comment by Live Nation CEO Michael Rapino, discussing the company's 2005 fourth-quarter results on an investor conference call: "By the end of 2008, we should have clarity on ticketing, as our current Ticketmaster deal will expire in December of that year." ¶ In retrospect, that may have been the first card played in one of the most closely watched deals in recent memory, the ongoing negotiations between concert promotion giant Live Nation and Ticketmaster, the world's largest ticketing company. ¶ The financial stakes are huge for both companies, but ultimately this is an issue of control: who controls service charges, who controls inventory, who controls the secondary market and who controls the contact with fans. ¶ The culmination of the deal, no matter what happens, could be the catalyst for a sea change in the way artists and live entertainment producers interact with live music fans in the new e-world order. ¶ Whether Live Nation re-ups with Ticketmaster to handle ticketing for its venues and thousands of events, or if Live Nation takes ticketing in-house (as many observers think it will), most who have a stake in this business agree the concert industry at large will be greatly affected. ¶ For Ticketmaster, Live Nation represents a huge client and for Live Nation the decision is about maximizing revenue and connecting with fans. It's a business decision for both, but the live entertainment industry overall seems to view the situation as a "clash of the titans" of sorts. ¶ The attention focused on this deal bespeaks an industry that has sliced and resliced the financial pie many times. "The artists are counting every penny, the promoters are counting every penny, the venue managers are counting every penny," says John Scher, Metropolitan Talent co-CEO and a veteran independent promoter. ¶ "As this [Ticketmaster/Live Nation] decision gets made, everybody else, from the biggest of the other players to the smallest club owners to all of the major independent promoters and all of the sports franchises, are waiting for the smoke to clear," Scher says.

Even more important than the economics could be the ticket buyer data, its inherent value and ownership of the touchpoint. As live performance increasingly is the platform from which merchandising, branding and career development are launched, that touchpoint has more value than ever.

So the music business is watching. "As representatives of artists, we [support] whomever provides the greatest opportunity for us to touch our fans directly, in whatever manner we choose to," says Jim Guerinot of Rebel Waltz Management (Gwen Stefani, Nine Inch Nails). "Be it fan clubs, auctions, VIP, however the artist wants to engage their fans directly, we're looking for someone who will allow us the opportunity to do that in our own way, without intrusion."

SETTING THE STAGE

The contract between Ticketmaster and Live Nation dates back to 1998 and Live Nation's predecessor, SFX Entertainment. (Venues acquired as part of Live Nation's House of Blues acquisition last year are contracted with Ticketmaster through 2009.)

Ticketmaster struck the deal as consolidator Robert F.X. Sillerman rolled up concert promoters and their amphitheaters into SFX, and the deal held forth when Clear Channel Communications bought SFX for $4 billion in 2000 to form Clear Channel Entertainment.

After Clear Channel spun off CCE to form the independent, publicly traded Live Nation, Live Nation CEO Michael Rapino publicly expressed an interest in tapping into new revenue sources, including concessions and ticketing (Billboard, March 4, 2006).

Since 1988, the volatile ticketing business has changed drastically, with direct-to-fan ticketing, the secondary market, presales and dynamic pricing increasingly common and popular with fans and artists.

Ticketmaster and Live Nation have made moves that seem to enhance their bargaining power. Last year, Live Nation acquired a 51% interest in Musictoday, the acknowledged leader in the direct-to-fan space through artist e-commerce and fulfillment, and artist fan club ticketing. Through Live Nation's acquisition of a stake in CPI, the company also acquired another player in that realm, UltraStar.

Earlier this year, Ticketmaster purchased echomusic, another successful direct-to-fan site, though not of the breadth and depth of Musictoday. Asked at the time if Live Nation's Musictoday deal added a sense of urgency to Ticketmaster's entree into the direct-to-fan space, Ticketmaster CEO Sean Moriarty said, "No, not at all. This is something that we contemplated well before that, and our focus is genuinely extending our platform so that we can offer the best possible service to our clients. It really was internally driven and based on our own focus" (Billboard, March 31).

Live Nation's deal with Ticketmaster allows Live Nation to sell 10% of its inventory in-house, a provision that Rapino felt was underutilized. "In the past, we have not aggressively pursued this," Rapino said in that 2006 investor conference call. "Going forward, we will pursue this opportunity with the benefit of a united brand and a single destination in livenation.com. As we build livenation.com and build traffic and a database, we are confident we can drive our brand and create new ancillary revenue lines."

This seems to be occurring. In the time since, Live Nation has significantly ramped up livenation.com to the point that its unique visitors are approaching 3 million per month, second (if distantly) only to Ticketmaster's 21 million unique monthly visitors as a live entertainment destination.

It's clear that livenation.com wants to be the "go-to" site for live entertainment fans. With a broad venue and event database in place, Live Nation will at the very least have made significant inroads toward the digital infrastructure required to compete on that level. The site already bills itself as the "world's largest concert search engine."

Building up livenation.com would seem a savvy move with or without a ticketing component. "The thing that is becoming clear in a new e-commerce world is anybody who doesn't touch the consumer is making a mistake," Guerinot says. "The record companies realized that if all of a sudden you sell 5 million records and you don't know who these people are and you can't communicate with them going forward, then you've made a mistake."

REBATES

But the immediate financial issue here is rebates: basically royalties paid by the vendor (Ticketmaster) back to the client (venue, team or promoter) for the right to sell its tickets. Ticketmaster makes its revenue from service charges (roughly 5% to north of 10% of total ticket price) paid by ticket buyers; part of the service fee, typically less than half, ends up as rebates.

Rebates have become a significant revenue stream for all venues that outsource ticketing, particularly large, high-volume buildings like stadiums, arenas and amphitheaters. Rebates can be worth up to $1 million per year for one busy arena, so even scaled down between Live Nation's seasonal amphitheater business and non-Live Nation venues, the revenue is substantial.

Sources close to the relationship say Ticketmaster sells between 14 million and 15 million tickets per year to Live Nation events (music, theatrical, family shows, motorsports), generating about $100 million in service-charge fees for Ticketmaster, which saw revenue of nearly $1.1 billion in 2006.

Live Nation last year slotted Ticketmaster rebate revenue under its Digital Distribution division. This business segment then included Live Nation's third-party ticketing relationship with Ticketmaster, its in-house ticketing operations, and online and wireless distribution activities, including the development of livenation.com.

According to Live Nation's annual report, the Digital Distribution division generated $99 million, or 3% of total Live Nation revenue. Last year, this segment derived the majority of its income—$81.9 million—from ticket rebates earned on tickets sold through the phone, outlets and the Internet, for events promoted and/or produced by Live Nation. The sale of the overwhelming majority of these tickets is outsourced to Ticketmaster, with "no significant direct operating expenses associated with it," according to the report.

Beginning this year, the bulk of Live Nation's ticket-rebate revenue (including fees from tickets sold through Live Nation's in-house ticketing operation) is reported under its North American Music segment, and a portion of in-house ticketing revenue from livenation.com is now recorded under Live Nation's Global Digital segment.

Live Nation is clearly improving its position regarding in-house ticketing, no doubt resulting in part from the acquisition of Musictoday

and the build-out of livenation.com. For the quarter ended March 31, Global Digital revenue increased $500,000 to $1.3 million, or a 70.7% increase over the same period in the prior year. The increase in revenue was primarily attributed to increased sponsorship revenue associated with Live Nation's in-house ticketing operations, driven by VIP programs, sponsored presales and other promotions.

PROS AND CONS

Even if their 10% allotment is generating more dollars these days, by far the largest component of Live Nation's current ticketing revenue is derived from Ticketmaster rebates on tickets sold at North American venues owned or operated by Live Nation. The company also receives much lower rebates from tickets sold in third-party venues in connection with a Live Nation event where Ticketmaster or another company operates the ticketing.

As a public company facing the challenges of a cyclical live music industry, massive talent costs, a seasonal and flat amphitheater business and the dicey economics of a consolidated concert business, Live Nation must look at all potential revenue streams and how to maximize them.

Part of that process is determining whether the company should outsource ticketing or take it in-house. Live Nation must determine if it is more financially prudent to run a ticketing business and capture the revenue and information therein, balanced against the cost and sweat equity a massive ticketing infrastructure entails.

If Live Nation were to take its ticketing in-house, it would be able to capture fees that had previously gone to Ticketmaster. But once artists and managers weigh the fact that Live Nation is deriving more revenue from service charges, it could prove difficult for Live Nation to fully protect that revenue stream. In a crowded value chain where all parties operate on narrow margins, no revenue is left unexamined, no piece of pie unsliced.

Of course, artist representatives are already aware that rebates exist, and that venues and promoters get a piece of the pie they do not get. "Agents and managers have responded to that over the past decade or so by tightening the deals knowing—maybe not accurately knowing but at least believing—that the promoters and the venues were making ancillary income," Scher says.

Another question is whether Live Nation has the infrastructure to do its own ticketing profitably. In distributing 480,000 (free) Ozzfest tickets in just a few days in June, Live Nation showed it can handle volume (billboard.biz, June 14). But volume is relative. Live Nation says it drew attendance of 60 million to its 26,000 events in 2006, much of it at third-party venues already contracted to Ticketmaster.

Ticketmaster, on the other hand, sold 128 million tickets last year valued at more than $7 billion, with Live Nation accounting for roughly 10% of that volume. The Ticketmaster model is predicated on scale, and for Live Nation to achieve similar scale at 10% of Ticketmaster's volume would seem challenging at best.

Ticketmaster CEO SEAN MORIARTY, left, chairman TERRY BARNES, second from right, and executive VP of North America business operations MIKE McGEE, right, present Live Nation CEO MICHAEL RAPINO with the Ticketmaster Platinum Ticket Award earlier this year for outstanding annual ticket sales.

KNOWLEDGE IS POWER

Ultimately for Live Nation the real value in handling its own ticketing is the resulting consumer intelligence. If Live Nation is already selling tickets to millions of people at their own venues, they "would be crazy not to" take control of their ticketing, one industry insider says, given the value of this database to sponsors.

"If they don't move forward and do this, they're basically giving up a huge growth engine, not just in terms of what they make ticketing-wise. That's the small picture," says the source, who chose to remain anonymous. "The big picture is the huge opportunities for cross-marketing, advertising and sponsorship platforms. They have to do this."

For its part, Ticketmaster has in the new millennium used its data to become a powerful marketer of events. "There's no question that for an independent promoter like myself Ticketmaster has become an excellent marketing partner," Scher says. "They have turned the company from just being a nonproactive service company vending tickets to a company that has been very proactive in helping market shows, and I think that's vital."

Many large venues and festivals have done very well by handling their own ticketing, but smaller venues that try to go it on their own are often at a disadvantage, Scher says. "The public is unquestionably used to looking for shows at ticketmaster.com," he says. "We've found when we do shows at [venues with in-house ticketing systems] that, even though these systems are good systems with hard-working people, fans think shows are sold out, don't exist or have been canceled. For the average consumer Ticketmaster has become Coke."

That said, as a promoter Live Nation is a marketer by definition, and has built its own considerable concert-going database. The company continues to show marketing innovation, such as the sponsor-driven free Ozzfest, its own VIP upsell programs and numerous other Web-based initiatives. By owning and controlling the list of all ticket buyers, Live Nation will have information not only of huge value to itself as a promoter, but to sponsors seeking targeted marketing opportunities.

NEW WRINKLE

Ticketmaster has long forged its alliances with venues, promoters and sports teams as opposed to artists. Live Nation primarily aligns with artists through relationships with agents, managers and the artists themselves. However, when Ticketmaster parent IAC purchased a larger stake in mega-management firm Front Line—a stake Live Nation was reportedly desirous of—Ticketmaster created a de facto alliance with artists it has not previously realized to any large degree.

> IF LIVE NATION CAN BE IN THE TICKETING BUSINESS, WHY COULDN'T TICKETMASTER BE IN THE CONCERT PROMOTION BUSINESS?

Ticketmaster is at its heart a technology and technological services company that has increasingly delivered value in terms of marketing and promotion of live events. Aside from its hard-fought contracts and investing millions of dollars in infrastructure and R&D over the years, Ticketmaster has not been involved in the risk-taking, or concert promotion, side of the business.

If Live Nation can potentially be in the ticketing business, why couldn't Ticketmaster be in the concert promotion business? As the ticketing model changes and Ticketmaster faces competition on all fronts, surely the company will seek to leverage its deep pockets and marketing expertise to look for an expanded role in the business. It is not that far a step from marketing and promotion of an event to outright concert promotion and risk management.

"[IAC] have made a significant investment in a big management company. There's probably nothing stopping them if [concert promotion] is the business they want to be in," Scher says. "The concert promotion business is a pretty risky business. You can't quantify whether people will come to a show or not. Could Ticketmaster with IAC become promoters? I don't know if it would be out of the question."

WHO WINS?

At this point, only executives with Ticketmaster and Live Nation, whom declined to be interviewed for this story, know what is best for them.

"As an observer of the industry, what's probably best for us is for them to be able to make a deal," Scher says. "Ticketmaster has built this amazing infrastructure that works very, very well. They're synonymous with concert and sports information; I think the public is trained to go there."

Others believe a new major player in ticketing could be a good thing. "Whether it's in ticketing, venues or promoters, more options wind up creating a more fair market in which to make a decision," Guerinot says. "When you have options, you're always better off as a seller."

Again, Guerinot believes the endgame is about connecting with fans. "It's something all e-commerce models embrace: a direct relationship with your consumer, and get the middleman out of the way so that you can do this," he says. "People who facilitate the direct-to-consumer relationship for artists are of significant value. People who block that are not."

When it comes to signing a new contract, Live Nation holds the pen. If it re-ups with Ticketmaster, it will likely be because it is given more control over inventory rather than a sweeter financial deal. For Ticketmaster, Live Nation is a mega-client—but still only one client as the company expands into new territories like China, the lucrative secondary market and the vast potential of new marketing opportunities. ...

A TICKET TIMELINE

1997 Robert F.X. Sillerman begins consolidating the concert industry, eventually spending more than $2 billion buying up concert promotions companies, venues, and related businesses.

1998 Ticketmaster inks 10-year deal with SFX Entertainment to provide exclusive ticketing services for SFX venues and certain SFX-produced events.

2000 Clear Channel Communications acquires SFX for $4 billion, creating Clear Channel Entertainment.

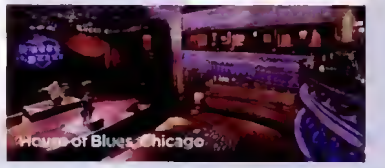
2005 Clear Channel spins off Clear Channel Entertainment to form CCE Spinco, which becomes Live Nation. The independent, publicly traded company is the world's largest promoter, venue operator and producer of live events.

2006 Live Nation CEO Michael Rapino says he plans to ramp up livenation.com, and maximize ticketing and concessions revenues.
- Live Nation acquires House Of Blues Entertainment and a 51% interest in Musictoday.

2007 Ticketmaster buys direct-to-fan Internet site echomusic.
- Ticketmaster parent IAC buys a stake in management firm Front Line.
- Live Nation moves 480,000 free Ozzfest tickets.

2008 Live Nation/Ticketmaster contract expires at the end of the year.

2009 Ticketmaster contract with venues acquired as part of the Live Nation/House Of Blues transaction expires.


House of Blues, Chicago

ABOVE: COURTESY OF TICKETMASTER; BELOW: COURTESY HOUSE OF BLUES

ALBERTO TOLOT

GLORIA GETS HER ROOTS BACK

BY LEILA COBO

FOR HER BURGUNDY DEBUT, ESTEFAN REVISITS HER CUBAN PAST WITH AN ALL-STAR CAST >>>

Gloria Estefan left her native Cuba when she was just a year old. Her family was allowed to take nothing with them, except the clothes they were wearing and a small bag. "Needless to say," Estefan says, "phonograph records were out of the question, so my grandmother would send my mother one record every time she sent a care package." The first that Estefan recalls was by bass player Israel Lopez "Cachao," an album "we listened to nonstop for months." Four decades later, Estefan sat with Cachao in Crescent Moon studios in Miami and made Cuban music with him, evoking the country she left behind.

CARLOS SANTANA and JOSE FELICIANO are two of the dozen-plus Latin music icons appearing on GLORIA ESTEFAN'S new album. Above, from left, are EMILIO ESTEFAN JR., Santana and Gloria Estefan. Opposite page: Gloria Estefan and Feliciano performing at the Gloria Estefan Foundation Gala in February in Miami Beach.

Cachao's contribution, along with those of 25 of Latin music's top veteran and contemporary musicians, can be heard on Estefan's new album, "90 Millas." Obviously titled in a nod to the minuscule distance that separates Cuba from the U.S. mainland, the album is due Sept. 18 on Sony BMG-owned Burgundy, making this the first Spanish album released on the still-new boutique label.

In itself, the album's theme is not unique; Estefan has always delved into traditional tropical themes on her Spanish-language recordings, and other major artists have released albums exploring Latin roots rhythms as well (see story, this page).

But she's never manifested her proximity to her Cuban roots this pointedly before.

"90 Millas" marries vintage Cuban and Caribbean rhythms with modern arrangements, aligning Estefan's voice—most associated with pop—with more than a dozen veteran tropical Latin music icons, including Cachao, flutist/bandleader Johnny Pacheco, pianist Pappo Luca and saxophonist Paquito D'Rivera. Also included in the mix are Carlos Santana and José Feliciano, who are featured on the first single, "No Llores," as well as salsa singer La India and Cuban rapper Pitbull.

Backed up by a multitiered, multimedia campaign that breaks ground on many marketing levels, the clear hope is that "90 Millas" will boost Estefan's sales closer to the multimillion-unit levels she regularly achieved in the 1980s and 1990s, which have eluded her with her past two albums.

The CD's release, during Hispanic Heritage Month, will coincide with screenings of a one-hour "90 Millas" documentary that Estefan's manager/producer and husband Emilio Estefan Jr. describes as "50 years of Latin music in the United States." The film features interviews and footage of Estefan and the more than two dozen acts that appear on her album. Their joint genres, backgrounds and sheer longevity effectively represent an important slice of Latin music history that has rarely—if ever—been put to use for a single album or film. Although the full documentary is slated to be shown at film festivals and universities (already scheduled are showings at Berklee College of Music and a film fest in Dubai), the CD will include an abridged, 20-minute EPK of interviews and footage new and vintage of all acts involved.

The multiplicity of elements at work has made "90 Millas" a desirable project for many brands. Indeed, the album will be the first release by a major Latin artist to be distributed in Starbucks stores.

Beyond that, the album will be supported by broad media and marketing campaigns with Wal-Mart and AT&T.

The mass merchant will feature Estefan as the cornerstone of its Hispanic heritage promotion and will use her image in a monthlong campaign via spots on Spanish-language TV that incorporate the "No Llores" video.

AT&T will use "No Llores" as the theme for one of its national value campaigns, making this the first time that it has integrated the lyrics of a commercial single into an ad's creative concept.

"It's groundbreaking for us," AT&T Hispanic marketing director Marcus Owenby says, noting that Estefan will also be featured across multiple media beyond TV and radio spots.

"She brings a lot of things to us," Owenby adds. "She has such great credibility with the fans and significant broad-based appeal. Everybody knows Gloria. She's almost the first lady of Latin music."

To be sure, Estefan is one of a handful of artists who can successfully straddle mainstream and Latin markets. But her international reach and longevity—more than 20 years as a successful recording artist alternating between Spanish and English albums—allow her to reach market segments younger acts simply don't have.

Domestically, Estefan's album sales have fluctuated from millions of copies (for albums like "Mi Tierra" and "Into the Light," among others) to hundreds of thousands, with her last album, 2003's "Unwrapped," selling 170,000 copies, according to Nielsen SoundScan. What many forget, though, is that Estefan started as a mainstream pop artist who heavily incorporated Latin beats and sometimes words into her music. That mix gave Estefan unique appeal overseas as a mainstream artist who was nevertheless exotically Latin. It wasn't until 1993, after selling more than 30 million albums in and out of the United States, that she ventured into Spanish with "Mi Tierra," which has sold 1.2 million copies in the states, according to SoundScan.

Now, after a four-year hiatus from recording, "90 Millas" comes at a time when music—more than ever—can benefit from branding in order to be sold. "With how our industry has evolved in that short period and how [sponsorships] and digital have become such an important part of everything that we do, we feel we've covered our bases," says Estefan Enterprises president Frank Amadeo, who also manages Estefan's day-to-day activities.

Since early June, iTunes has made available a download package that includes exclusive interviews in English and Spanish, new live performances and remastered versions of greatest hits, as well as an exclusive version of "Esperando."

On YouTube, the "No Llores" video amassed 40,000 hits within five days of being posted, Amadeo says.

The "90 Millas" theme and sound evoke visions of the Cuba of yore, although all the material here is original, penned mostly by Estefan, her husband and writer/producer brothers Ricardo and Alberto Gaitán.

However, Estefan says, "what we didn't want to do was 'Mi Tierra Part 2,' because that album was so special. Yes, we wanted to do a Cuban album, but didn't know exactly in what vein. And, as it grew, it grew into

WHAT'S OLD IS NEW

Latin Acts Have Struck Occasional Gold By Mining Nostalgia

With proper timing and a bit of luck, marketing musical nostalgia can be big business.

In the Latin music realm, the most spectacular example has been "Buena Vista Social Club," an album produced and recorded under Ry Cooder's name, but whose true protagonists were a group of veteran musicians who had languished in obscurity in post-Castro Cuba.

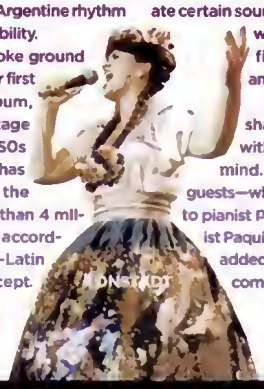
Thanks in large part to heavy word-of-mouth and major support from NPR stations nationwide, "Buena Vista" would go on to sell 1.7 million copies in the United States, according to Nielsen SoundScan. The number was extraordinary for an album in Spanish that was marketed to English speakers, had zero commercial airplay and featured elderly unknowns. In fact, "Buena Vista" was an anomaly in every sense of the word.

Although there have been rare instances of new acts breaking ground in this format—like Colombia's Carlos Vives with vallenato or Soledad with Argentine folklore—attempts at selling musical nostalgia tend to work best when in the hands of established artists with solid fan bases.

Singer Linda Ronstadt, for example, returned to her Mexican roots with "Canciones de Mi Padre" (My Father's Songs) after establishing herself as one of the top female rock artists in the world. The 1988 album has shifted nearly 600,000 since SoundScan began tracking sales in 1991.

Spanish crooner Julio Iglesias also went nostalgic with "Tango," although in his case, he infused the traditional Argentine rhythm with his distinct pop sensibility.

And Gloria Estefan broke ground with 1993's "Mi Tierra," her first Spanish-language album, which emulated the vintage sound of 1940s and 1950s Cuban music. The album has sold 1.2 million copies in the United States and more than 4 million outside the country, according to Sony, proving non-Latin fans bought into the concept.

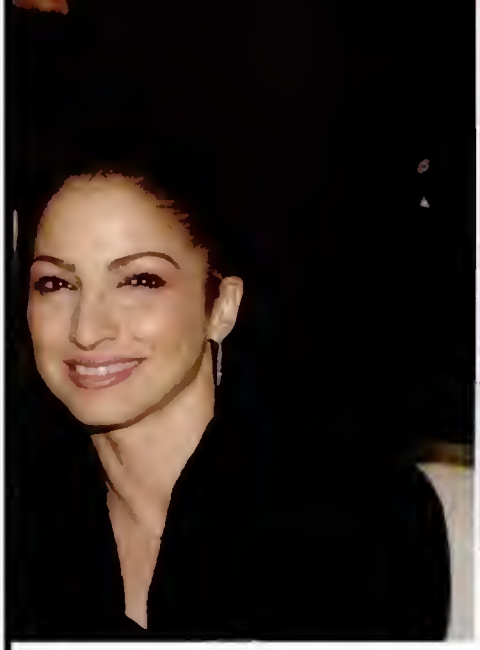


Although Estefan's "90 Millas" has been compared to "Buena Vista," it is a completely different concept as it aggressively inserts contemporary arrangements into traditional Cuban rhythms—what producer Emilio Estefan Jr. calls a mix of "the old and the new." That vintage touch is provided in a variety of ways. For the arrangements, he relied heavily on conga, clave (wooden sticks used to keep the beat) and tres (traditional, small Cuban guitar), which form the basis of older Cuban music.

The producer also utilized a variety of microphones to emulate older recordings, placing them at different distances from the instruments to more faithfully re-create certain sounds. While the entire album was recorded in Pro Tools, the final mix was converted to analog for a warmer sound.

As the songs began to take shape, many were arranged with a particular guest artist in mind. That roster of featured guests—which range from Andy Garcia to pianist Pappo Lucca and saxophonist Paquito D'Rivera—give the album added credibility and broaden its commercial possibilities. —*LC*

RONSTADT: JAY BLAKESBERG/RETNA



a more modern thing. It was as if we had continued to bring this music along with the years."

"90 Millas" developed for at least two years, and the hardest thing, Emilio Estefan says, was the concept, "combining the old and the new without losing the authenticity," he says. "The simple solution, of course, would have been to record covers."

But "emotionally it wouldn't have been the same. We left Cuba as children: Gloria was 1, I was 14. So, there is a part that does exist in nostalgia, but at the same [time] there is another part that is contemporary music that we've made all over the world."

In addition to the many veteran names brought into the project, Estefan also requested Feliciano and Santana, "because in every interview I've done since the beginning, they always ask, 'How do you feel about opening doors?' And I always say, 'There are two men who opened the doors for all of us, and they were Feliciano and Santana.' "

As the new album took shape, and more and more guests acts were brought into the project, Emilio decided that what he first had imagined as an EPK had to become a documentary celebrating the history of Latin music.

"Getting this caliber of musicians together is almost impossible to do again," he says. "First, because of their age; second, because of history; and third, because of the sound we were able to obtain on this album."

When it came time to find a home for "90 Millas" within the Sony BMG family of labels (Sony has been Estefan's home for her entire career), a natural choice seemed to be Burgundy, a year-old label that specializes in such established acts as Chaka Khan, Aaron Neville and America, all with still-active fan bases.

"90 Millas" will be the label's first Spanish-language release, but when it comes to retail positioning, it will be placed in the Latin and pop sections.

"Our challenge is to get not only the Hispanic consumer but also the non-Spanish speaker to buy the record," says Tony Ward, VP of marketing for Sony BMG Commercial Music Group. "We think this is almost like a 'Buena Vista Social Club Part 2' in terms of the story, the quality. It's the best Latin musicians that are around today, and this may be one of the last records that some of them will be on. If [consumers] want to discover the history of Latin music, they'll want to pick this up."

To that end, Burgundy, with help from Sony BMG Norte for the Latin marketplace, is looking to "micro market" the album in and out of the United States, and "align ourselves with as many partners as we can," Ward says. In addition to the aforementioned branding partners, Estefan will be featured in a Hispanic heritage-themed Blue Cross/Blue Shield ad campaign that will run in South Florida movie theaters; she will perform an exclusive concert for Univision Radio and record an episode of "XM Confidential"; and she will cover mainstream promotion, appearing—as she has done with past albums—on such shows as "Good Morning America" and "The Tonight Show With Jay Leno."

Outside the States, activities include major shows in the Netherlands (for the 75th anniversary of the Port of Rotterdam) and a show in Madrid (at the Las Ventas bullring). Both will be televised. In Mexico, alliances are in place with retailer Sanborn's and mobile company Telcel.

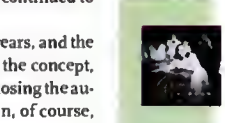
Estefan, who two years ago played what she said would be her last U.S. tour, is also in conversations to take a "lower key" version of her show to Europe and Latin America, where she hasn't toured since the 1980s.

"What I wanted to be on this album is me, with everything I've experienced so far," she says of "90 Millas." Only one thing, she concedes, is missing. "The phenomenal Celia Cruz," Estefan says. "But although she couldn't be here physically, I felt her presence throughout the entire recording of the album. It's still impossible for me to feel like Celia's gone, simply because she is still so alive to me through her music and the friendship we shared for so many years. There were moments during this recording that felt to me like she was directing me to a degree or giving me ideas for where to go with the song."

For Cruz, who was never able to return to Cuba in her lifetime, it would have been like going home. ••••

LATIN TRACK RECORD

Gloria Estefan Titles On Billboard's Hot Latin Songs (below) And Top Latin Albums Charts



	"Exitos De" 1992	"Mi Tierra" 1993	"Abriendo Puertas" 1995	"Alma Caribena-Caribbean Soul" 2000	"Amor Y Suerte: Exitos Romanticos" 2004	"Oye Mi Canto... Los Exitos" 2006
U.S. Sales According To Nielsen SoundScan:	109,000	1,198,000	435,000	265,000	28,000	29,000
The Billboard 200 Albums Peak:	-	27	67	50	-	-
Weeks On Top Latin Albums Chart:	26	184	83	34	12	5
Top Latin Albums Peak Date:	1/8/1994	7/10/1993	10/14/1995	6/10/2000	11/20/2004	10/28/2006
Top Latin Albums Peak:	32	1 (59 Weeks)	2	1 (7 Weeks)	23	37

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON THE CHART	LABEL
"No Me Vuelvo A Enamorar"*	48	10/11/1986	17	11/8/1986	15	Sony Music/CBS
"Todo Por Ti"**	45	4/9/1988	3	6/25/1988	18	Epic
"Uno Dos Tres"**	46	9/3/1988	32	9/24/1988	6	Epic
"Si Voy A Perderte"	18	8/5/1989	1 (5 weeks)	9/16/1989	22	Epic
"Oye Mi Canto (Hear My Voice)"	29	11/11/1989	10	3/3/1990	19	Epic
"Renacer"	30	10/27/1990	7	11/24/1990	17	Sony Music/CBS
"Desde La Oscuridad"	37	3/2/1991	4	4/27/1991	16	Epic/Sony Discos
"Hasta Amarte" (Gloria Estefan & Placido Domingo)	37	5/16/1992	8	6/6/1992	11	Sony Music/Sony Discos
"Mi Tierra"	18	6/26/1993	1 (6)	8/7/1993	17	Epic/Sony Discos
"Con Los Anos Que Me Quedan"	27	9/18/1993	1 (4)	11/13/1993	19	Epic/Sony Discos
"Mi Buen Amor"	24	1/22/1994	1 (2)	3/12/1994	15	Epic/Sony Discos
"Ayer"	19	5/7/1994	5	6/25/1994	13	Epic/Sony Discos
"Abriendo Puertas"	19	9/16/1995	1 (2)	10/21/1995	15	Epic/Sony Discos
"Mas Alla"	11	12/9/1995	1	1/6/1996	7	Epic/Sony Discos
"Tres Deseos"	12	1/20/1996	12	1/20/1996	4	Epic/Sony Discos
"La Parranda"	31	1/11/1997	31	1/11/1997	1	Epic/Sony Discos
"No Pretendo"	21	6/28/1997	1	8/2/1997	15	Epic/Sony Discos
"En El Jardin" (Alejandro Fernandez Featuring Gloria Estefan)	20	12/6/1997	1 (6)	12/27/1997	25	Sony Discos
"Heaven's What I Feel"	29	5/23/1998	2	6/20/1998	10	Epic/Sony Discos
"Oye"	23	8/15/1998	1	9/5/1998	6	Epic/Sony Discos
"Santo, Santo" (Se Pra Contrariar & Gloria Estefan)	32	8/14/1999	2	9/25/1999	12	RCA/BMG Latin
"No Me Dejes De Querer"	10	5/6/2000	1	6/10/2000	14	Epic/Sony Discos
"Como Me Duele Perderte"	10	8/12/2000	1 (2)	9/23/2000	14	Epic/Sony Discos
"Por Un Beso"	42	8/4/2001	32	8/11/2001	6	Epic/Sony Discos
"Hoy"	20	8/23/2003	1 (4)	10/4/2003	26	Epic/Sony Discos
"Tu Fotografia"	24	2/21/2004	1	5/8/2004	22	Epic/Sony Discos

Through the chart dated July 21. * Miami Sound Machine ** Gloria Estefan & Miami Sound Machine

ABOVE LEFT TO RIGHT: KEVIN MAZUR/WIREIMAGE.COM; RODRIGO VARELA/WIREIMAGE.COM

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HOT SPOTS

The Midyear Charts' Top-Selling Venues Span The Globe BY RAY WADDELL

The midyear rankings of the top-performing venues in the world show today's live entertainment business is more global in scope than ever. ■ Five of the top 10 arenas for the period Nov. 15, 2006, to May 15, 2007, are outside the United States; nine other international buildings make the top 10 in other venue size categories. ■ But in the upper echelon of big arenas, North American buildings rule the roost, with the top six arenas in terms of gross for the period coming from this region. Leading the way, per usual, is New York's Madison Square Garden, with the top gross among arenas with capacities of 15,000 or more. ■ The Garden reported more than $34 million in grosses from 55 events that moved 646,377 tickets for the period. At the same time, the Madison Square Garden Entertainment-run Radio City Music Hall was tops in its size category, with a staggering $80 million in reported grosses.

MSGE president Jay Marciano says a new pricing strategy contributed to both venues' success. "We developed new pricing for shows with less expensive ticket prices, allowing us to book acts that target a younger demographic including O.A.R., Dispatch, John Mayer and the Killers at the Garden and Arcade Fire and Damien Rice at Radio City," Marciano says.

"This strategy, coupled with our wide variety of programming from family shows to award shows, has resulted in an incredibly strong year to date."

Second in the rankings of large arenas is the venerable Thomas & Mack Center in Las Vegas. In perhaps the most competitive live music market on Earth, the T&M Center has had to diversify its lineup, with impressive results.

T&M Center director Daren Libonati says that since November the arena has "pushed" fans through its doors by hosting such wide-ranging sporting events as National Finals Rodeo, the NBA All-Star Game, the Mountain West Conference Basketball Tournament, boxing, mixed martial arts and championship equestrian events.

"We don't chase concerts anymore," Libonati says. "When we find a show, we do it. For example, we did Dancing With the Stars, Cheetah Girls and High School Musical in that window."

But chasing music events in Vegas can be counterproductive, according to Libonati. "The competition and artist guarantees have made this difficult, and the promoters and agents can create a better financial package at the hotels," he says. "I'd rather spend 100% of our time on the business that makes 90% of our revenues, instead of 100% of my time chasing concerts for 10% of my revenues."

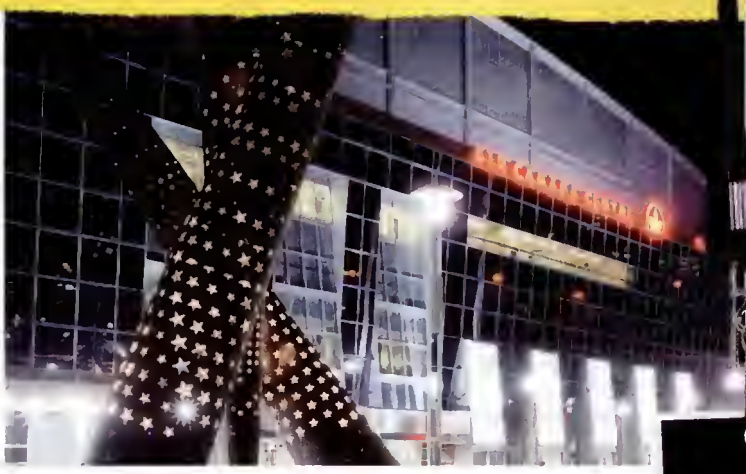
The third-ranked arena stays west of the Mississippi, as Los Angeles' Staples Arena comes in with more than $26 million in grosses from 34 shows, remarkable for such a tenant-laden arena.

Staples Center senior VP Lee Zeidman credits the success to several factors, not the least of which, in his case, is chasing concerts.

"In the eight years continued on >>p26

7/28/2007 MIDYEAR REPORT TOURING

REBECCA TAYLOR/MSG PHOTOS



Toronto's Air Canada Centre and London's Wembley Arena had strong first-halfs.

7 28 2007

MIDYEAR REPORT

TOURING

from >>p25 since we've been open we've become more proactive in reaching out to promoters, agents and artist management on a weekly basis apprising them of our open dates," Zeidman says. "Secondly, we continue to upgrade the facility on an annual basis, improving our amenities for both artists and patrons."

Zeidman says a third factor is building and sharing the arena's considerable marketing resources.

In Florida, Elmer Straub, VP of event booking at the St. Pete Times Forum in Tampa, says the top 10 ranking is the result of hard work. "Our staff works hard to make the experience of playing the Forum in Tampa a great one," Straub says. "Whether coming through the front doors to enjoy an event as a patron or a production team loading in, we make every effort to make our building a great play."

Detroit has long been known as one of the best live music markets in the United States, and the Palace at Auburn Hills shows there's still some box-office muscle in Motown. The Palace racked up more than $21 million in grosses from a whopping 67 reported events. Hometown hero Bob Seger led the charge.

"We had an exceptionally strong concert lineup between November and May, led by four Seger shows," Palace executive VP Marilyn Hauser says.

"In addition to those Seger homecoming dates, we had more than a dozen sellouts, including Eric Clapton, Billy Joel, Josh Groban, Red Hot Chili Peppers, High School Musical and Trans-Siberian Orchestra."

So much for the economic collapse of Detroit. "As much as reports have reflected a slow economy in Detroit, the [ticket] sales prove otherwise," Hauser says. "There is no doubt Detroit is still a great concert town."

And so is Toronto, as evidenced by $20 million in grosses and 359,596 tickets sold for the Air Canada Centre.

"In the last six months we've hosted 28 concert events—this in the traditionally slower half of the year for the concert business," ACC director of booking Patti-Ann Tarlton says.

Among the major acts were the Who, Billy Joel and Justin Timberlake, but the building also did well with family shows and newer content like High School Musical and Cheetah Girls; a number of Asian cultural events were also strong.

"Toronto is still on fire," Tarlton says. "I know in some markets 28 concerts is considered a good year."

Across the pond, the Manchester (England) Evening News Arena was the seventh-highest-grossing large arena, reporting nearly $20 million. The building is managed by Philadelphia-based venue management firm SMG.

"The MEN Arena has gone from strength to strength since SMG took over the management and operation from Ogden seven years ago," SMG Europe managing director/senior VP John Sutherland says. "Our philosophy is to offer promoters and artists a partnership where we get involved and share responsibility for maximizing ticket sales. The result is that this year we expect to sell over 1 million concert tickets at the MEN alone."

On the other side of the globe, the Acer Arena in Sydney is the eighth-ranked arena, with slightly more than $19 million in box office. Acer Arena GM of business development Don Elford says the year started off strong with Walking With Dinosaurs pulling off 21 shows, more than double the original schedule.

Other shows that helped drive business to Acer Arena were Red Hot Chili Peppers (three shows), Beyoncé, Roger Waters and native Aussie Keith Urban.

Also robust were two shows by extreme motorsports show Crusty Demons.

But the streak started last year, Elford points out. "At the end of 2006 we had an amazing run with Pearl Jam for three shows, Kylie Minogue for three shows and Billy Joel for two shows that saw him smash the concert house capacity record," Elford says, adding that the concert market in Sydney is more than healthy.

"Almost everything that we have on sale is selling through the roof, with Guns N' Roses, Christina Aguilera, Gwen Stefani, Snow Patrol, Fall Out Boy and the Powderfinger and Silverchair double bill all expected to exceed expectations," Elford says.

Rounding out the top 10 are two more international buildings, the Coliseo de Puerto Rico in Hato Rey ($18.6 million) and the Sportpaleis in Antwerp, Belgium ($15.7 million). More than half the latter's total came from a 12-show run by Clouseau. In Puerto Rico, Ricky Martin took in nearly $4 million from four shows. ••••

TOP 10 VENUES

CAPACITIES 15,001 OR MORE

RANKED BY GROSS COMPILED FROM BOXSCORES NOV 15, 2006 THROUGH MAY 15, 2007.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$34,045,896	MADISON SQUARE GARDEN, NEW YORK 20,697	846,377	775,583	85	16
2	$27,247,466	THOMAS & MACK CENTER, LAS VEGAS 19,354	431,792	548,717	40	5
3	$26,235,576	STAPLES CENTER, LOS ANGELES 20,000	329,888	380,741	34	7
4	$21,928,821	ST. PETE TIMES FORUM, TAMPA, FLA. 21,500	362,718	483,320	82	18
5	$21,096,765	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. 20,554	819,888	779,724	87	9
6	$20,187,713	AIR CANADA CENTRE, TORONTO 19,800	359,896	416,282	33	18
7	$19,194,684	MANCHESTER EVENING NEWS ARENA, MANCHESTER, ENGLAND 19,500	274,693	290,829	23	13
8	$19,013,898	ACER ARENA, SYDNEY 21,000	243,404	270,997	34	9
9	$18,643,943	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO 18,500	257,898	300,629	31	2
10	$15,766,880	SPORTPALEIS, ANTWERP, BELGIUM 20,000	408,253	438,005	27	1

TOP 10 VENUES

CAPACITIES 10,001 TO 15,000

RANKED BY GROSS COMPILED FROM BOXSCORES NOV 15, 2006 THROUGH MAY 15, 2007.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$20,540,930	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	252,852	277,954	38	3
2	$14,976,692	WEMBLEY ARENA, LONDON 12,000	183,970	194,233	19	9
3	$10,696,016	SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000	250,552	488,057	35	7
4	$8,996,191	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	240,701	347,331	40	6
5	$7,923,945	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	176,851	215,334	41	8
6	$6,827,387	MGM GRAND GARDEN, LAS VEGAS 14,500	84,705	85,533	7	6
7	$6,025,645	JOHN PAUL JONES ARENA, CHARLOTTESVILLE, VA. 15,000	98,271	100,925	9	7
8	$5,841,435	DCU CENTER, WORCESTER, MASS. 15,000	155,471	252,358	27	5
9	$5,255,438	SPOKANE ARENA, SPOKANE, WASH. 12,500	159,716	301,126	25	4
10	$5,104,528	NATIONAL EXHIBITION CENTRE, BIRMINGHAM, ENGLAND 13,000	89,412	100,287	10	4

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TOP 10 VENUES

CAPACITIES 5,001 TO 10,000

RANKED BY GROSS. COMPILED FROM BOXSCORES NOV. 15, 2006 THROUGH MAY 15, 2007.

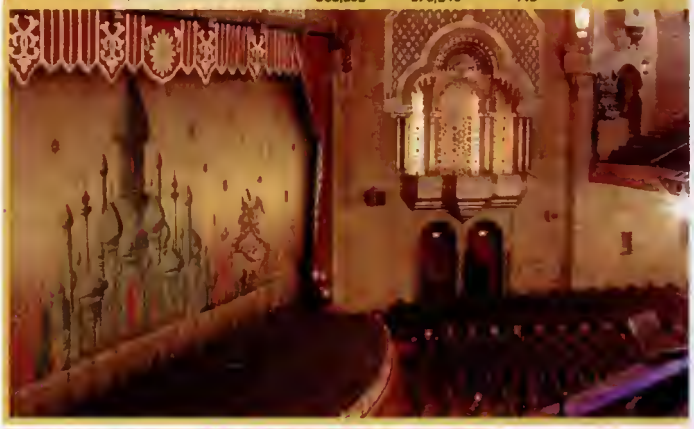
	TOTAL GROSS	FACILITY, City / Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$80,009,845	RADIO CITY MUSIC HALL, NEW YORK / 5,901	1,261,685	1,346,080	239	13
2	$18,718,894	AUDITORIO NACIONAL, MEXICO CITY / 9,683	563,519	714,316	85	7
3	$17,572,879	THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK / 5,610	335,488	406,996	77	15
4	$15,401,036	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. / 6,089	248,973	278,423	47	16
5	$11,486,550	NOKIA THEATRE, GRAND PRAIRIE, TEXAS / 6,333	251,896	350,585	102	7
6	$11,447,788	POINT THEATRE, DUBLIN / 8,500	128,152	129,247	18	17
7	$10,783,109	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND / 10,000	144,567	146,055	18	14
8	$8,506,880	MOHEGAN SUN ARENA, UNCASVILLE, CONN. / 9,500	184,899	199,449	27	7
9	$4,197,757	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, SCOTLAND / 9,600	63,146	66,102	8	6
10	$3,111,160	BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO / 7,519	68,891	74,800	10	7

TOP 10 VENUES

CAPACITIES 5,000 OR LESS

RANKED BY GROSS. COMPILED FROM BOXSCORES NOV. 15, 2006 THROUGH MAY 15, 2007.

	TOTAL GROSS	FACILITY, City / Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$44,539,064	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS / 4,000	320,443	328,008	81	67
2	$17,405,992	FOX THEATRE, ATLANTA / 4,600	363,852	670,245	149	8
3	$11,801,556	BROWARD CENTER, FORT LAUDERDALE, FLA. / 2,700	181,106	240,259	91	0
4	$11,789,503	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. / 2,610	191,433	251,855	102	28
5	$11,698,468	HUMMINGBIRD CENTRE, TORONTO / 2,673	179,365	239,864	89	3
6	$9,688,038	CITI WANG THEATRE, BOSTON / 3,561	167,883	199,373	56	0
7	$9,157,945	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. / 2,518	155,218	190,278	85	49
8	$8,582,492	BEACON THEATRE, NEW YORK / 2,900	146,212	171,904	62	33
9	$7,083,728	HOBBY CENTER, HOUSTON / 2,650	144,724	156,361	59	0
10	$6,762,688	GRAND OLE OPRY HOUSE, NASHVILLE / 4,400	141,242	264,000	60	0



Younger artists such as JUSTIN TIMBERLAKE, above, and veterans like ROD STEWART, below, rank among the year's top tours.

TOP TOURS

Young And Seasoned Artists Alike Draw Fans By The Millions

Some appealing new blood joins a cast of top-performing veterans as pop stars Justin Timberlake and Christina Aguilera finish Nos. 1 and 2 in the top midyear tour rankings.

Both were powered by international dates during the period, which spans Nov. 15, 2006, to May 15, 2007. The combined total of the Aguilera/Timberlake tours is nearly $100 million with some 1.3 million tickets sold.

AEG Live produced the bulk of dates on both tours, and CEO Randy Phillips says the success of Aguilera (promoted in Europe by a variety of promoters including Live Nation) and Timberlake represents "investment and return and, most significantly, pride in our longstanding business partnerships with both [artists]."

AEG Live promoted Aguilera and Timberlake as arena co-headliners in 2004. For his part, Timberlake has been box-office gold, and continues working through the summer. To date for the period, the artist reported $52 million in grosses and slightly less than 700,000 in attendance. "Justin is off the chart as an arena headliner now," Phillips says.

The success of youth is obviously a positive for the concert biz, but the veterans still dominate, with the old guard representing six of the top 10 tours. Putting up even stronger numbers in a strong career uptick is Rod Stewart, who reports $38.5 million.

Stewart has been on a touring roll in the new millennium. His agent Dennis Arfa at AGI calls the British rocker "an icon who has a history of being a great live act." Arfa says Stewart's box-office numbers are up 20% from his last U.S. tour in 2004.

Arfa has also represented Billy Joel for more than 30 years. Joel is also kicking tail on the road in 2006 and 2007. Joel reported $35.7 million from 26 shows, 25 of which sold out.

Bob Seger's return to the road in 2006/2007 was a massive success and one of the most anticipated tours of the past decade. Seger grossed slightly less than $31 million, selling out all 36 shows to the tune of 477,162 tickets. Live Nation Detroit president Rick Franks promoted the bulk of the dates and served as a de facto tour director, though Seger did work with other promoters.

"Every 10 years, almost like clockwork, Bob validates that he is rock'n'roll," Franks says. "I can't wait for 2017."

'AEROSMITH DOESN'T LOSE FANS, THEY PICK UP ANOTHER GENERATION.'
—DAN WEINER, MONTEREY ARTISTS

A perennial top 10 for more than three decades, Aerosmith again rocks on, reporting $26.2 million from just 20 shows. The band's longtime agent Dan Weiner at Monterey says creative packaging with such acts as the Black Crowes, Guns N' Roses, Cheap Trick and Kiss helps, but it's really all about the boys from Beantown.

"They don't lose fans over time," Weiner says, "they pick up another generation."

The Aerosmith demo is broad, Weiner adds. "They are not a blue collar, white collar or a no collar band, they are every music lover's band."

Nontraditional arena-level content made its presence known during the period. Holiday season juggernaut Trans-Siberian Orchestra, booked by Marc Geiger at the William Morris Agency, grossed more than $33 million. The Cheetah Girls grossed nearly $16 million, and Dancing With the Stars —The Tour grossed more than $14 million. Even more impressive, though, is the performance of High School Musical—The Concert, which caught many in the industry off guard by grossing $25.4 million, selling nearly half a million tickets to 42 performances and ranking as a top 10 tour.

Cheetah Girls and HSM are Disney touring products, as is the upcoming Hannah Montana tour. All three are booked by Jeff Frasco at Creative Artists Agency and promoted by AEG. Says Frasco, "It's the power of Disney," says Frasco of the company's ability to tap TV exposure and musical appeal to drive ticket sales.

Without the aid of mass media, however, Cirque du Soleil's "Delirium" broke the mold on arena content last year. Showing it still has legs, "Delirium" rang up $23 million in ticket sales for this period. "Cirque du Soleil creates such unique product on every project that they touch, they expand your imagination," Live Nation VP Brad Wavra says.

Still charting high after its set has been struck is U2. Nine stadium makeup shows late last year were enough to rank the Irish rock band's Vertigo tour at No. 5 with $33 million in ticket sales. The final tally on Vertigo is $389,047,816 and 4.6 million in attendance, the second-highest-grossing tour of all time. Vertigo was helmed by Live Nation global music chairman Arthur Fogel, who also directs this year's Police reunion tour.

Given the impact of the Police, the year-end top 25 tours chart will surely look much different from the midyear rankings. Beyond the Police (most likely the top-grossing tour of 2007 with already more than $200 million in sales), just hitting stride are tours by Tim McGraw/Faith Hill, Kenny Chesney, Rascal Flatts and Dave Matthews Band.

Still to be a factor are Rush, Genesis, Bon Jovi, Def Leppard, Brad Paisley and the Rolling Stones, with the last of which reconvening for European makeup dates and other engagements that will add to the world-beating, Michael Cohl-produced Bigger Bang tour. —*Ray Waddell*

TIMBERLAKE: JEFF KRAVITZ/FILMMAGIC.COM; STEWART: KEVIN MAZUR/WIREIMAGE.COM

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TOP 25 TOURS

RANKED BY GROSS. COMPILED FROM BOXSCORES NOV 15, 2006, THROUGH MAY 15, 2007

	TOTAL GROSS	ACT	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	$52,186,621	JUSTIN TIMBERLAKE	694,612	694,612	50	50
2	$43,565,601	CHRISTINA AGUILERA	559,670	579,348	59	0
3	$38,504,388	ROD STEWART	467,229	477,864	40	33
4	$35,742,236	BILLY JOEL	378,995	379,313	26	25
5	$33,047,888	U2	374,723	374,723	9	9
6	$33,031,019	TRANS-SIBERIAN ORCHESTRA	796,776	844,476	63	58
7	$30,749,516	BOB SEGER & THE SILVER BULLET BAND	477,162	477,162	36	36
8	$26,215,622	AEROSMITH	390,355	488,780	20	3
9	$25,424,095	HIGH SCHOOL MUSICAL-THE CONCERT	485,570	522,104	42	5
10	$24,550,710	ERIC CLAPTON	290,556	295,963	23	17
11	$22,778,961	CIRQUE DU SOLEIL'S 'DELIRIUM'	285,765	369,500	65	1
12	$22,395,649	JOSH GROBAN	299,029	308,412	26	23
13	$21,353,983	RED HOT CHILI PEPPERS	345,457	365,721	25	17
14	$21,128,425	KYLIE MINOGUE	246,791	247,614	20	17
15	$16,422,883	MANÁ	252,876	260,784	25	17
16	$15,783,473	THE CHEETAH GIRLS	437,200	452,646	50	29
17	$14,128,196	DANCING WITH THE STARS-THE TOUR	258,436	330,549	38	4
18	$13,199,510	ROGER WATERS	201,935	220,281	8	2
19	$13,124,673	RICKY MARTIN	250,463	273,699	22	5
20	$12,673,641	RASCAL FLATTS	197,553	199,757	17	15
21	$12,547,157	LARRY THE CABLE GUY	300,602	326,246	60	55
22	$11,101,356	KENNY CHESNEY	173,763	173,763	13	13
23	$11,084,657	JOHN MAYER	244,078	256,004	29	17
24	$10,769,800	ANDREA BOCELLI	75,165	86,999	7	1
25	$10,450,208	NICKELBACK	227,609	227,609	18	18

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TOP 25 BOXSCORES

RANKED BY GROSS. COMPILED FROM BOXSCORES NOV 16, 2006 THROUGH MAY 15, 2007

	GROSS SALES/	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity Sellouts	Promoter(s)
1	$11,188,720	**U2, KANYE WEST** Telstra Dome, Melbourne Nov. 18-19, 2006	127,275	The Next Adventure, Michael Coppel Presents
2	$8,224,705 $44/$22.72	**CLOUSEAU** Sportpaleis, Antwerp, Belgium Nov. 30-Dec. 29, 2006	209,898 212,774 12 shows	PSE Belgium
3	$7,976,089 $49.96/$48.45	**KYLIE MINOGUE** MEN Arena, Manchester, England Jan. 12-13, 15-16, 18-19, 22, 2007	100,072 seven sellouts	3A Entertainment
4	$7,578,217 $98/$48.98	**KYLIE MINOGUE** Wembley Arena, London Dec. 31, Jan. 2-3, 5-6, 8-9, 2008	78,526 seven sellouts	3A Entertainment
5	$8,218,819 $142.17/$107.77	**U2, KANYE WEST** Ercsson Stadium, Auckland, New Zealand Nov. 24-25, 2006	84,475 two sellouts	The Next Adventure, Michael Coppel Presents
6	$6,096,855 $225/$117	**U2** Saitama Super Arena, Saitama, Japan Nov. 29-30, Dec. 4, 2006	57,158 three sellouts	The Next Adventure, Creative Man
7	$5,832,475	**ELTON JOHN** Colosseum at Caesars Palace, Las Vegas Jan. 30-31, Feb. 2-3, 6-7, 9-11, 13-14, 17, 2007	44,138	Ceesars Palace, Concerts West/AEG Live
8	$5,058,962 $125.80/$71.19	**U2, KANYE WEST** AAMI Stadium, Adelaide, Australia Nov. 18, 2006	60,000 sellout	The Next Adventure, Michael Coppel Presents
9	$4,486,532 $150/$49.50	**U2, PEARL JAM, ROCKO & THE DEVILS** Aloha Stadium, Honolulu Dec. 9, 2006	45,815 sellout	The Next Adventure, Alive Enterprises
10	$4,454,302 $55	**BOB SEGER & THE SILVER BULLET BAND, STEVE AZAR** Palace of Auburn Hills, Auburn Hills, Mich. Dec. 20, 22, 28, 30, 2006	71,123 four sellouts	Live Nation, Bleckbird Productions, Pelace Sports & Enterteinment
11	$4,381,499 $125.50/$55	**ROD STEWART** Madison Square Garden, New York Feb. 8, 14, 21, 2007	45,752 three sellouts	Concerts West/AEG Live
12	$4,224,034 ($4.384 Australian) $268.90/$75.00	**BILLY JOEL** Acer Arena, Sydney Nov. 15, 17, 2006	34,985 two sellouts	Frontier Touring
13	$4,041,901 $77.50/$49.50	**BARRY MANILOW** Madison Square Garden, New York Jan. 16-18, 2007	32,222 36,159 three shows	The Bowery Presents
14	$4,017,983 ($4.88 Australian) $110.00/$83.31	**RED HOT CHILI PEPPERS, HAR MAR SUPERSTAR** Acer Arena, Sydney April 16-17, 19, 2007	45,329 three sellouts	Michael Coppel Presents
15	$3,988,207	**RICKY MARTIN** Coliseo de Puerto Rico, Hato Rey, Puerto Rico Feb. 9-12, 2007	53,312 54,850 four shows	Tony Mojena Enterteinment
16	$3,892,393 (4.11 million pesos) $102/$22.67	**AEROSMITH, EVANESCENCE** Estadio River Plate, Buenos Aires April 15, 2007	71,971	CIE
17	$3,425,806 $290/$84.50	**GEORGE LOPEZ** Gibson Amphitheatre, Universal City, Calif. Dec. 21-31, 2006	46,741	House of Blues Concerts, Tate Entertainment Group, Live Nation
18	$3,329,062 $75.49/$50.49	**THE ALLMAN BROTHERS BAND** Beacon Theatre, New York March 20, 22-24, 26-27, 29-31, April 2-3, 5-8, 2007	42,531	Live Nation
19	$3,257,969	**AEROSMITH** Estádio do Morumbi, São Paulo, Brazil April 12, 2007	46,685	CIE
20	$3,185,700 $250/$75/$100	**ELTON JOHN** Colosseum at Caesars Palace, Las Vegas May 8-9, 11-13, 2007	19,387 five sellouts	Caesars Palace, Concerts West/AEG Live
21	$3,123,928 ($2.34 million) $106.33/$106.48	**GEORGE MICHAEL** Point Theatre, Dublin Dec. 7-9, 2008	25,020 three sellouts	Aiken Promotions
22	$3,067,108 ($3.241.81 million) $94.264/$67.94	**ROGER WATERS** Estádio do Morumbi, São Paulo, Brazil March 24, 2007	42,321 47,978	CIE
23	$3,003,059 ($3.6740 Australian) $108.23/$65.48	**KYLIE MINOGUE** Acer Arena, Sydney Nov. 23-24, 26, 2006	37,657 three sellouts	Frontier Touring
24	$2,962,169 $125/$39.50	**CIRQUE DU SOLEIL'S 'DELIRIUM'** American Airlines Arena, Miami April 4-7, 2007	31,240 35,299 five shows	Live Nation, Cirque du Soleil
25	$2,828,315 $35	**BAMBOOZLE FESTIVAL** Meadowlands Complex, East Rutherford, N.J. May 5-6, 2007	85,100 two sellouts	Live Nation, Max Cruise Entertainment

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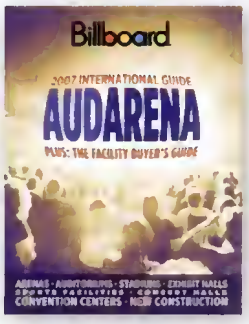

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TOP 25 PROMOTERS

RANKED BY GROSS COMPILED FROM BOXSCORES NOV. 16, 2006, THROUGH MAY 15, 2007

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Gross, Solo Promotions	Total Attendance	No. of Shows	No. of Sellouts
1	$540,060,800	LIVE NATION			
		$380,979,683	11,526,057	4,341	1,758
2	$324,286,167	AEG LIVE			
		$244,087,055	5,113,751	893	419
3	$59,149,212	CIE			
		$58,569,012	1,392,318	133	20
4	$39,562,648	MICHAEL COPPEL PRESENTS			
		$17,098,147	456,476	25	9
5	$33,546,600	3A ENTERTAINMENT			
		$31,950,829	540,808	147	75
6	$26,743,724	AIKEN PROMOTIONS			
		$23,757,281	362,582	115	108
7	$21,040,709	OUTBACK CONCERTS			
		$13,031,408	518,766	141	100
8	$20,550,545	JAM PRODUCTIONS			
		$13,814,688	479,119	215	104
9	$19,288,582	FANTASMA PRODUCTIONS			
		$8,960,317	380,090	149	48
10	$19,067,432	FRONTIER TOURING			
		$19,067,432	179,781	14	10
11	$11,228,900	GILLETT ENTERTAINMENT GROUP			
		$2,456,999	278,968	125	18
12	$11,221,877	VARNELL ENTERPRISES			
		$9,213,187	190,282	12	10
13	$11,086,991	BEAVER PRODUCTIONS			
		$9,808,066	184,129	22	14
14	$10,834,298	FASTLANE CONCERTS			
		n/a	245,409	38	22
15	$8,565,244	I.M.P.			
		$8,565,244	266,303	191	89
16	$8,560,798	ANOTHER PLANET ENTERTAINMENT			
		$4,688,588	138,128	34	18
17	$8,109,107	THE BOWERY PRESENTS			
		$7,871,794	140,885	63	38
18	$7,900,804	CARDENAS MARKETING NETWORK			
		$5,627,344	111,136	16	13
19	$7,857,972	RED MOUNTAIN ENTERTAINMENT			
		$956,889	188,944	19	13
20	$7,204,336	POLICE PRODUCTIONS			
		$3,099,050	161,662	32	5
21	$6,312,379	ROPTUS			
		$5,399,324	128,648	14	5
22	$6,305,371	BLUE DEUCE ENTERTAINMENT			
		n/a	111,085	13	8
23	$5,934,679	EMERY ENTERTAINMENT			
		$4,007,932	100,982	13	2
24	$5,494,095	METROPOLITAN TALENT PRESENTS			
		$3,820,122	115,204	87	33
25	$5,059,138	FRANK PRODUCTIONS			
		$2,428,714	105,140	10	7

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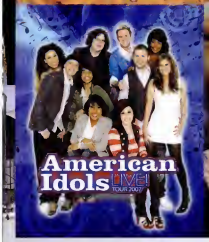

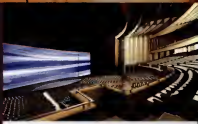

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BOXSCORE Concert Grosses

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	GROSS/	ARTIST(S) Venue, Date	Attendance	Promoter
1	$9,494,248	THE POLICE, FICTION PLANE Wrigley Field, Chicago, July 5-6	79,458	The Next Adventure (A Live Nation Company)
2	$5,451,072 $108.60/$33.10	CISCO OTTAWA BLUESFEST Bluesfest Site, Ottawa, July 4-15	115,245	In-house
6	$5,135,733 $130.20/$110.22	ROD STEWART Twickenham Stadium, London, June 30	41,914	Solo Concerts, Live Nation-U.K.
4	$5,094,870	THE POLICE, MAROON 5, FICTION PLANE Dolphin Stadium, Miami, July 10	46,105	The Next Adventure (A Live Nation Company)
6	$4,417,044 $131.15/$110.05	ROD STEWART Hampden Park, Glasgow, Scotland, July 5	35,183	Solo Concerts, Live Nation-U.K.
6	$3,999,855 $130.71/$110.00	ROD STEWART Millennium Stadium, Cardiff, Wales, July 7	32,891	Solo Concerts, Live Nation-U.K.
2	$3,817,126 $61.50/$51.50	KENNY CHESNEY, BROOKS & DUNN, SUGARLAND & OTHERS Cleveland Browns Stadium, Cleveland, July 14	49,130	Cleveland Brown Stadium Co., The Messina Group/AEG Live
6	$2,272,281 $49.75/$30	TIM McGRAW & FAITH HILL United Center, Chicago, July 13-14	27,216 36 sold, two shows	Live Nation
6	$2,108,312 $130.73/$110.41	ROD STEWART Ipswich Town Football Club, Ipswich, England, July 3	17,041	Solo Concerts, Live Nation-U.K.
10	$2,064,875	THE POLICE, FICTION PLANE St. Pete Times Forum, Tampa, Fla., July 11	18,690	The Next Adventure (A Live Nation Company)
11	$1,943,310	THE POLICE, FICTION PLANE Xcel Energy Center, St. Paul, Minn., July 3	17,185	The Next Adventure (A Live Nation Company)
12	$1,411,791 $51.75/$32	TIM McGRAW & FAITH HILL Continental Airlines Arena, East Rutherford, N.J., July 9	15,586	Live Nation
15	$1,399,887 $139.85/$64.90	ROGER WATERS Pengrowth Saddledome, Calgary, Alberta, June 23	11,642	Live Nation
14	$1,394,640 $140.08/$65.33	ROGER WATERS General Motors Place, Vancouver, June 21	12,678	Live Nation
15	$1,386,402	ROGER WATERS MGM Grand Garden, Las Vegas, June 16	13,145	Live Nation, Andrew Hewitt Co., in-house
16	$1,357,056	ROGER WATERS Oracle Arena, Oakland, Calif., June 19	13,008	Live Nation
12	$1,297,244 $62.25/$32.50	TIM McGRAW & FAITH HILL Palace of Auburn Hills, Auburn Hills, Mich., July 11	15,736	Live Nation
15	$1,195,129	ROGER WATERS Verizon Wireless Amphitheater, Irvine, Calif., June 15	16,037	Live Nation
15	$1,188,949	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Music Center, Noblesville, Ind., July 12	25,141	Live Nation, The Messina Group/AEG Live
20	$1,105,123 $140.17/$64.94	ROGER WATERS MTS Centre, Winnipeg, Manitoba, June 27	9,710	Live Nation
21	$1,091,829	ROGER WATERS Xcel Energy Center, St. Paul, Minn., June 30	14,326	Live Nation
22	$1,084,972 $51.19	NICKELBACK, DAUGHTRY, STAIND, FINGER ELEVEN & OTHERS Citadel Hill, Halifax, Nova Scotia, July 1	21,194	Gillett Entertainment Group, Sonic Concerts, Live Nation
23	$1,023,978 $1[illegible]/$36.51	ROGER WATERS Rexall Place, Edmonton, Alberta, June 24	10,654	Live Nation
24	$864,784	ROGER WATERS Qwest Center, Omaha, Neb., June 29	11,806	Live Nation, In-house
29	$834,530	TIM McGRAW & FAITH HILL Van Andel Arena, Grand Rapids, Mich., July 12	10,198	Live Nation
26	$801,833 $75	LIONEL RICHIE Colosseum at Caesars Palace, Las Vegas, July 5-6	8,226	Caesars Palace, Concerts West/AEG Live
27	$626,605	MICHAEL BUBLÉ, JANN ARDEN MGM Grand Garden, Las Vegas, July 14	8,166	Beaver Productions
26	$573,567	GWEN STEFANI, LADY SOVEREIGN, AKON First Midwest Bank Amphitheater, Tinley Park, Ill., June 8	21,229	Live Nation
29	$571,682	THE FRAY, MAE, OK GO Tweeter Center, Mansfield, Mass., June 23	19,194	Live Nation
30	$568,660	CIRQUE DU SOLEIL'S 'DELIRIUM' Sommet Center, Nashville, June 1-2	7,064	Live Nation, Cirque du Soleil
31	$568,249 $[illegible]	GIRLS ALOUD Wembley Arena, London, May 26	11,009	Live Nation-U.K.
32	$557,188	CIRQUE DU SOLEIL'S 'DELIRIUM' Richmond Coliseum, Richmond, Va., June 12-13	7,141	Live Nation, Cirque du Soleil
33	$553,640	TOOL, MELT-BANANA Arena at Gwinnett Center, Duluth, Ga., June 4	10,428	Live Nation
34	$544,571	KEITH URBAN, THE WRECKERS Scottrade Center, St. Louis, June 28	9,819	Outback Concerts, Polica Productions
35	$541,176 $53.00/$47.25	TOOL, BIG BUSINESS Bell Centre, Montreal, July 10	9,163	Gillett Entertainment Group, Live Nation

RAY WADDELL
rwaddell@billboard.com

ON THE ROAD

IAAM DUE TO HONOR DUBAY

Arena Pro Makes A Career Move; Billboard Touring Conference & Awards Return To New York

Veteran arena manager Lionel J. Dubay, longtime director of the Stephen C. O'Connell Center at the University of Florida in Gainesville, has vacated that post to take over as director of business services at U of F. Dubay's new responsibilities will involve overseeing the operational, fiscal, programmatic and administrative activities of seven departments within the business services division (billboard.biz, June 28).

As most members of the International Assn. of Assembly Managers know, Dubay has been at the O'Connell Center for the past 22 years. Prior to coming to Florida, he was director of the Augusta (Maine) Civic Center, a facility he opened in 1972.

During this year's IAAM Annual Conference and Trade Show July 20-24 in Salt Lake City, Dubay will be presented with the IAAM's highest honor, the Charles A. McElravy Award, for his service and contributions to the association and the public-assembly-facility management profession.

Asked if moving on from O'Connell and arena management was in any way related to Florida's back-to-back basketball NCAA men's championships, Dubay says not. He does, however, admit he has mixed emotions about leaving the arena management business. "I'm very passionate about the public-assembly management field and IAAM," he says. "I've been doing this for 37 years, so it will be quite a change. On the other hand, I'm excited about the new opportunities, with different elements and things I haven't done before. To be able to do this without leaving Gainesville, who wouldn't want to start a new career at 60?"

Dubay has served IAAM as chairman of numerous committees and boards, as well as president in 2001-02. During his presidency and shortly after Sept. 11, 2001, he appointed the Safety and Security Task Force, bringing together such like-minded industry organizations as the NBA, NHL, NBL, NCAA, IAEM and WCVM to develop a set of safety and security "best practices" for arenas, convention centers, stadiums and performing arts centers (PAC).

Dubay just completed his second term as president of the Florida Facility Managers Assn., which was created to promote and serve Florida's public-assembly-facility industry. Dubay was one of FFMA's founders.

Privately, over beer, Dubay might admit that Florida's one-point victory over Tennessee in football last year was lucky.

LIVE, FROM NEW YORK: Billboard event team planners are organizing furiously for the fourth annual Billboard Touring Conference & Awards, set once again in New York, Nov. 14-15. This is as good a place as any to state that the conference will remain in the Big Apple for the conceivable future. Given our steady growth of about 25% per year, our constituency has made it clear to us that this conference best-suits their purposes being located in New York in the fall. If the industry tells us something different, then we will respond accordingly.

It goes without saying that the conference is programmed and produced for the entire concert business, beholden only to the touring industry at large and to no particular faction, company or person. It will remain so.

This year, as an added value, conference registrants will receive an exclusive discounted price on a copy of "This Business of Concert Promotion & Touring," due in hardback this October via Billboard Books.

Oh, I almost forgot to mention (yeah, right), I'm co-author of this book with my esteemed colleagues **Rich Barnet**, professor of music at Middle Tennessee State University, and the legendary **Jake Berry**, production guru who has overseen productions on mind-blowing sets by acts ranging from **the Rolling Stones** to **U2** to **Shakira**.

The book covers all aspects of the business, including promotion, security, PR, media buying, risk management, production, ticketing, venue management, merchandising, sponsorships, performance, international and then some, clubs to PACs to sheds to arenas to festivals. ••••

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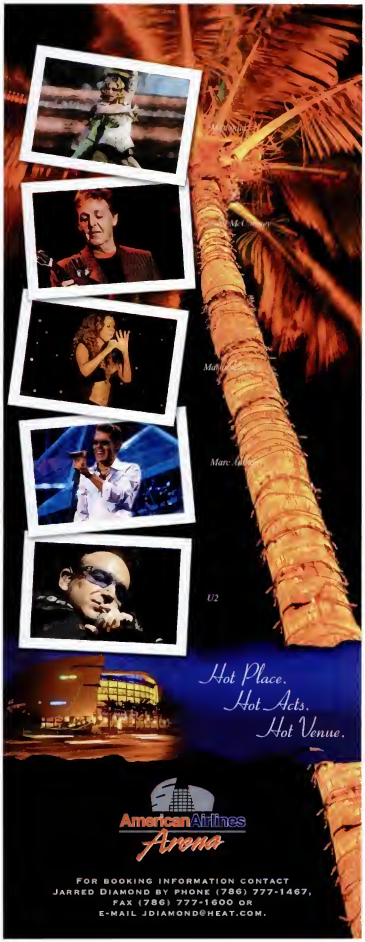

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KINGSTON'S 'BEAUTIFUL' SUMMER

Jamaican Sensation Fulfills Lofty Expectations

The person who makes you the happiest can hurt you the most—just ask 17-year-old Sean Kingston. "I was going out with this girl for two years—the most beautiful girl in school—but she cheated on me with my best friend," the Miami-born, Jamaica-bred rapper/songwriter says about his first heartbreak.

The experience, though, served as inspiration for the record-setting, J.R. Rotem-produced "Beautiful Girls," from his self-titled debut, due July 31 via Beluga Heights/Epic Records. The single, which samples Ben E. King's 1961 classic "Stand by Me," entered the Hot 100 Airplay chart in June at No. 58, and in just four weeks jumped to No. 5, the quickest climb by a new male artist since Lou Bega in 1999.

DJ Felli Fel, who first aired the record in May at KPWR (Power 106) Los Angeles, says he knew the song was going to be huge at first listen. "When I received the record through J.R., I immediately called him and said, 'Do you guys know you have a hit in your hands?' It had a familiar sound and the concept, mixed with Sean's vocals, fit the track perfectly. That same night, I blasted the record off."

Kingston, who is the first artist signed to Rotem's Beluga Heights label, was so eager to work with the producer that he "wrote a message asking him to check out my music and sent it via MySpace. I kept going back and copying and pasting the e-mail and resending it to J.R. three times a day for weeks," he says. "I knew eventually he would have to reply."

Rotem's younger brother Tommy, who manages his page, weeded out Kingston from the many requests and started to correspond with him. "[Tommy] saw the promise in Sean when he first heard him, so he started to work with him, giving him beats and direction so he could present him to me in the best possible light," says Rotem, who produced and executive-produced the entire project. "When I heard him, I knew it felt right."

Epic senior VP of marketing Lee Stimmel says the idea is to get fans as familiar with Kingston's story as possible and to create a visual. "It wasn't just about a rocketing song on radio and ringtones, but how Sean came about, how he found J.R. and how he got his deal," Stimmel says. "So, we put up seven viral videos on his MySpace page and told the story online and to the press."

Kingston, whose grandfather is Bob Marley & the Wailers producer Jack Ruby, discovered his affinity for music at the age of 10, when he wrote his first song over an Alicia Keys beat. His mother was so impressed that she started to invest in studio time for Kingston. With her support, Kingston spent the next few years penning tracks and recording music, hoping to catch his big break.

"I used to go to different studios, barbershops, skating rinks, flea markets . . . you name it. I was always ready to show talent and hand out my CDs." But at 14, Kingston experienced the second heartbreak of his young life when his mother was arrested for tax evasion. "I was really close to my mom, and so when she went away it took a big chunk out of me," Kingston says. "My sister stayed with me, but then she also went away for her involvement in my mother's crime." His sister was released after four months, but his mother is still serving time.

Instead of allowing the ordeal to deter him, Kingston, who chooses not to curse in his music ("If a pastor's daughter wants to buy my CD, she'll be able to because I make clean music," he says), used the events to inspire "Prosecutor" in which he accounts his family's court trials.

Other tracks on the album include the Paula DeAnda-assisted "There's Nothing" and the second single, "Me Love," which samples Led Zeppelin's "D'Yer Mak'er." There's also the reggae version of "Colors 2007," with guest turns by Vybez Cartel and Kardinal Offishal. The original, featuring Rick Ross and the Game, was released last year as a promotional single but will not appear on the album.

Today Kingston is, well, happy. "Beautiful Girls," which will be made available July 24 on iTunes, sits at No. 17 on The Billboard Hot 100 and has sold 593,000 mastertones through the week ending July 8, according to Nielsen SoundScan. He is also the No. 1 artist on MySpace, with more than 5 million profile views. In addition, Kingston has launched an online clothing store with MerchDirect, and is offering a free download of "Beautiful Girls," which will be featured as a promo for the next season of ABC's "Desperate Housewives," with every purchase.

"Some artists are a vehicle for their songs, but the thing about Sean is that he is truly a hybrid artist," Rotem says. "He's not just a rapper, he's not just an R&B singer, he's something beyond that. His style and voice are so unique and he's got this pure heart that comes through the music." •••

KINGSTON

KINGSTON: MARK MANN

LATEST BUZZ

>>>HERE COMES CARRIE

"American Idol" star Carrie Underwood has penciled in an Oct. 23 release date for her sophomore 19 Recordings/Arista album, which is currently untitled. Production is supplied by Mark Bright, who was behind the boards for seven tracks on Underwood's hit 2005 debut, "Some Hearts." "I really, really like being a part of country music—and hopefully they like having me—so I don't have any intentions of trying anything else," she told Billboard earlier this year.

—Jonathan Cohen

>>>IT'S GOOD TO BE QUEEN

Stevie Wonder, Erykah Badu and Jill Scott are among the guests on Queen Latifah's second album for Verve, "Trav'lin' Light." Due Sept. 25, the project was co-produced by Tommy LiPuma and Geffen Records chairman Ron Fair. The album finds Latifah performing songs associated with such vocalists as Peggy Lee, Nina Simone, Roberta Flack, Phoebe Snow, Etta James, Sarah Vaughn and Carmen McRae, among others.

—Jonathan Cohen

>>>ACCENTUATE THE 'NEGATIVE'

Seether is in a Los Angeles studio with producer Howard Benson finishing its next album, "Finding Beauty in Negative Spaces." The set is due Oct. 23 via Wind-up. "The point was to try and explore the poppier side of the band," frontman Shaun Morgan says. "Having said that, we explored the heavier side of the band too. It's an album of extremes, or oxymorons, in a way."

—Jonathan Cohen

>>>GENESIS ON FILM

There's no new music in the offing, but that's not keeping Genesis from planning a parade of product in fourth-quarter 2007. That will include a book and probably a DVD and live album taped July 14 at the Circo Massimo in Rome, the last European show of the band's Turn It On Again tour. *—Gary Graff*

ROCK BY JEFF VRABEL

BEN HARPER & THE INNOCENT CRIMINALS

Soul Patrol

Harper Goes Back To Basics With Sound-Check-Inspired Album

Technically speaking, Ben Harper's new record, "Lifeline," due Aug. 28 on Virgin, was recorded during a single lively week in the artist's Paris home base. But it was truly born during two months' worth of sound checks on a European tour by Harper and his band the Innocent Criminals.

"It all hit me in a split second," Harper says. He explains that he was "basically tired of mundane sound checks. We were at the end of an eight-month run, about to start a two-month tour, and I thought, 'We own our own sound system, amps, speakers—everything you want when you're bringing music to life. But when you get to sound check, you're playing the same material. This can't stand.' "

So Harper and his band hatched a plan: Each member would come to sound check with song ideas that they would refine before the show. "The operative term was 'acoustic soul,' " Harper says of the record's framework. " 'Soul' meaning anything from Motown to Blind Willie Johnson. And we said, 'What do you got? Throw it out.' "

Post-tour, the band unloaded directly into Studio Gang in Paris, where it recorded "Lifeline" with enviable efficiency. "It's always been a dream of mine to make a record in Paris," Harper says. "And it's been a lifelong ambition to record right off the road—to get that raw, nasty sort of dazed, lethargic emotional release from the end of a tour on a record."

One could argue Harper's history casts him as the missing link between man and mixtape; previous albums, especially 2006's double-header "Both Sides of the Gun" and 2003's "Diamonds on the Inside," were as likely to find him digging around in groove rock as much as flight-worthy anthems and rubbery funk. (A 2004 album with the Blind Boys of Alabama indulged his gospel interests as well.)

But "Lifeline" finds Harper and his Innocent Criminals—drummer Oliver Charles, percussionist Leon Mobley, bassist Juan Nelson, guitarist Michael Ward and keyboardist Jason Yates—at their most thematically united. Though there are tastes of gravel-road blues ("Needed You Tonight"), gospel ("Say You Will"), soulful anthems ("Heart of Matters") and subtle but sharp calls to arms ("Fight Outta You"), there's a certain organic unity to its sound.

As befitting his workmanlike reputation, Harper will spend much of the rest of 2007 bringing "Lifeline" to the road. Such a work ethic makes marketing the record easier, according to Capitol Music Group VP of marketing Dan Cohen. "Ben's always going to be touring his ass off," Cohen says, adding that the record may also open up Harper to new audiences. "We're not ignoring his core audience, and we'll pay a lot of attention to indie retail and indie online marketing. But we're definitely cognizant that this record has a really good shot at appealing to an adult audience."

Harper has already recorded an edition of XM Satellite Radio's "Artist Confidential" series (which will appear as a DVD bonus on a special edition of "Lifeline"), an episode of Sirius Satellite Radio's "World Cafe" and performed a lunchtime session at National Geographic studios in Washington, D.C. Videos have already been shot for the record's first two singles, "Fight Outta You" and "In the Colors," both helmed by Chris and Emmett Malloy. And in keeping with his longstanding environmental activism, Harper will release all versions of "Lifeline" in 100% recycled packaging.

This summer, the artist will play a handful of U.S. festivals, including Lollapalooza Aug. 3 in Chicago and the Virgin Festival in Baltimore the following day. In the fall, he and the Innocent Criminals will descend on specially chosen theaters.

"We're trying to choose ornate theaters across the country, like Radio City Music Hall," Harper says. "We've searched for specifically sitdown theaters for a show that will focus in and around 'Lifeline' and songs that sort of share a similar style from the catalog." •••

Real Talk

HILLARY CROSLEY hcrosley@billboard.com

Management Moves

Hip-Hop And R&B Acts Swap Out And Augment Their Teams

In the last few months, I've noticed a trend of managerial changes in the hip-hop and R&B worlds. Now, you could say that this is nothing more than a random collection of unrelated events, or you could say that these artists believe they are poised for a much larger platform than what they're experiencing now. I'm thinking the latter and predicting that all these folks are preparing for something big. So good luck to them: Few bonds are closer than those between managers and their artists.

Unfortunately, as with the split between Roc-a-Fella Records' **Jey-Z** and **Damon Desh**, some such unions fizzle publicly. Most recently, Atlanta's platinum rapper **Young Jeezy** traded his manager of seven years, **Coach K**, for his longtime friend and Corporate Thugz Entertainment president **Kinky B**. Working together, Coach and Jeezy created two platinum albums in "Let's Get It: Thug Motivation 101" and "The Inspiration: Thug Motivation 102." At press time, Jeezy nor Coach K would comment on their split. And while Kinky B also refused to discuss the catalyst for the new arrangement, he did say, "Jeezy and I are like brothers. It's more than just business. This is no fly-by-night shit. We met while we were locked up together in boot camp back in the '90s, and we've been together over 15 years." In addition to Young Jeezy, Kinky B also manages CTE MC **Slick Pulle**, the group **U.S.D.A.**, Universal Records artist **Sinette** and

Global Pulse

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Dempsey's 'Barbados' Tale

Songwriter Strikes Gold Again With New Album

Irish troubadour **Damien Dempsey** is known for dealing with controversial topics in his songs, and he continues this trend on "To Hell or Barbados."

The title track of the Dubliner's fourth studio album tells the little-known tale of the 50,000 Irish people who were exiled to the Caribbean island in the 17th century to work as slaves by **Oliver Cromwell** after the British conquest of Ireland. Produced by **John Reynolds** (Sinéad O'Connor, Hothouse Flowers), the Sony BMG set is the follow-up to last year's top 10 concert album "Live at the Olympia."

"Barbados" entered the IRMA chart at No. 2 after its June 1 release and is nearing platinum status (15,000 units).

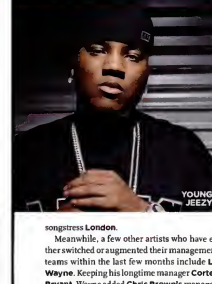
The album was released June 18 in the United Kingdom on IRL (distributed by Pinnacle), and has landed in various international territories including the United States, Canada and Australia.

In support of the set, Fleming Artists has booked Dempsey's U.S. tour dates—Aug. 10-18 and Sept. 15-24—while Free Trade Agency has booked U.K. dates in mid-October. An Irish tour will follow, while Australian dates are being finalized for early 2008.

"Barbados" is published by the artist's own Northside Songs and administered by Bug Music. Dempsey is managed by London-based Spirit Management. *—Nick Kelly*

'TURTLE' RACES: Christophe Willem, the 2006 winner of

HARPER: SCOT SOENS, DIXON; GUY ASSELIN; YOUNG JEEZY: MICHAEL BLACKWELL; DEMPSEY: TWITCH


YOUNG JEEZY

songstress **London**.

Meanwhile, a few other artists who have either switched or augmented their management teams within the last few months include **Lil Wayne**. Keeping his longtime manager **Cortez Bryant**, Wayne added **Chris Brown's** manager, **Tina Davis**, to his support staff in the wake of his critically acclaimed album "The Carter, Vol. 2" and renegotiated his Universal Records contract. Then, several months later, the rapper traded Davis' co-management duties for **Kanye West's** management team Hip Hop Since 1978. **Pitbull** also kept his main manager, **Big Teach**, and recently enlisted **Charles Chavez** as co-manager to act as a label liaison and guide the release of his upcoming album, "The Boatlift." Chavez is founder/president of Latium Entertainment, and also manages Latin crooner **Frankie J**, MC **Baby Bash** and **Chamillionaire**.

Saigon is another artist who boasted both the career guidance of Hip Hop Since 1978 and producer **Just Blaze's** Fort Knox Entertainment until recently when he added Violator Management to his team. This announcement came after Saigon voiced displeasure with Atlantic Records, Just Blaze and his album's continual postponement via his MySpace page. Just Blaze responded afterward, and both men have since apologized.

Meanwhile, **Mario** is the only major R&B artist who has switched his management lately. After selling 3 million records, the singer filed a complaint saying he'd only received $50,000 under his management contract with **Troy Patterson** and Patterson's Third Street Music Group, and sued Third Street to void an "oppressive" production deal. But Mario's dispute was settled earlier this year, and he's now managed by **J. Erving** of J. Erving Group.

STOP THE VIOLENCE: Warner Music Group is teaming with national anti-gang organization Ameri-Can/Unity One Foundation for Social Change and industry veteran **Stan Sheppard** to stop Los Angeles gang violence. The collective will release a compilation CD, "Bangin' . . . The Big Lie . . . Pain, Pride, & Destruction," in September that features new music from **Akon**, **Lil Wayne**, **Snoop Dogg**, **Bone Thugs-N-Harmony**, **Kurupt** and **Ice Cube**. All of the album's revenue goes to the foundation, and several other compilations are in the works. "Bangin' " will soon kick off with three simultaneous singles: "What's Goin On" by Snoop Dogg & Akon, "Get Off Me" by Kurupt and "The Ghetto" by Lil Wayne. ■■■

DEMPSEY

France's reality TV show "Nouvelle Star," has been anything but slow out of the blocks with his debut album, "Inventaire."

Nicknamed "Turtle" for his peculiar appearance, the 23-year-old singer's Vogue/Sony BMG set shipped 82,500 physical copies and sold roughly 3,000 downloads in the week of its April 16 release, the best opening for any album in France during 2007.

"This is the first time an album out of 'Nouvelle Star' has been No. 1," Vogue managing director Pierre Mallon says.

Mallon anticipates "Inventaire" to become the best-selling "Nouvelle Star" release, overtaking the 550,000 copies shipped by Amel Bent's 2005 release "Un Jour D'Été" (Sony BMG). A deal is being negotiated for a German release, with "other countries to come," Mallon says.

Jean-Claude Camus Production has booked a tour for France, Belgium and Switzerland for late 2007 and early 2008. Willem is managed by 19 Management.

—Aymar Pichevin

The pop/disco album, which features collaborations with such unconventional artists as Philip Katerine, Zazie, Bertrand Burgalat and Gonzales, remained atop the French albums chart for four weeks and peaked at No. 12 on the European Top 100 Albums chart.

The set has since been certified double-platinum (400,000 units), and has reached gold certification in Belgium (10,000) and Switzerland (15,000).

Mallon anticipates "Inventaire" to become the best-selling "Nouvelle Star" release, overtaking the 550,000 copies shipped by Amel Bent's 2005 release "Un Jour D'Été" (Sony BMG). A deal is being negotiated for a German release, with "other countries to come," Mallon says.

—Aymar Pichevin

GRANDI SUCCESS: Italy's Irene Grandi is proving wrong the organizers of the flagship national Sanremo Festival. The multigenre artist's song "Bruci la Città" is shaping up to be a local winner, despite failing to make the grade for the 57th annual songwriting extravaganza, which concluded in March.

A No. 1 airplay hit, the song opened at No. 2 on the May 28 Italian singles chart. Warner Music Italy president/CEO Massimo Giuliano describes "Bruci la Città" as "the hit song of the summer," and says it has been the "driving force" behind her latest album, "Irene Grandi Hits" (Atlantic). The double-CD set opened at No. 4 in May and has been certified gold (40,000 copies).

Grandi's eighth album combines hits from a recording career that began in 1994, plus covers, some rerecordings of her own works and previously unreleased tracks.

Grandi is published by Warner/Chappell and booked by Roberto de Luca of Milano Concerti/Live Nation.

—Mark Worden

Jazz Notes

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Sound And Vision

New York Fest Showcases New Dixon Ensemble Piece

A fringe mainstay of jazz since the late '50s and '60s, the avant-garde movement these days too often veers from the cutting edge into a recycling spin. Instead of expressing a bold improvisational departure from the norm, the playing oftentimes serves as an excuse to blow free, without melodic parameters. Many so-called avant proponents also seem to purposefully treat the marginalized music as a cerebral exercise detached from emotion.

Then there are the forward-bound creatives who meld thinking and feeling into an artistic expression that may be challenging to sonically digest but ultimately rewarding in its nutritional upon wave of instrumental tension and release.

In what could easily serve as the soundtrack to a twisted thriller, the music roared, then quieted; churned and rested; enthralled and frightened. While Dixon built the crescendos by urging the band on with hand motions for most of the evening, he took the spotlight for a compelling trumpet solo toward the conclusion of the piece that conjured images of crowded daylight avenues and desolate midnight streets.

The performance was recorded, and will be released by Art for Art, the nonprofit that produced the festival, and distributed by AUM Fidelity in fourth-quarter 2007. Other live Vision

DIXON

value. It's this kind of avant-gardism that is rewarded and showcased annually at New York's Vision Festival, which celebrated its 12th season June 19-24 with an extravaganza of musicians whose works, as the event organizers rightfully boast, "demonstrate a disciplined regard for traditional boundaries."

The highlight of this year's edition, which nightly packed the 600-capacity Angel Orensanz Foundation cultural center on Manhattan's Lower East Side, was the appearance of legendary trumpeter **Bill Dixon**, who in 1964 presented six New York concerts, called the October Revolution in Jazz, that catapulted the avant-garde advance in the city as well as the jazz world at large. On June 20 Vision Festival XII awarded the 81-year-old composer with its lifetime achievement recognition and premiered his new work for the 17-piece **Sound Vision Orchestra** that it had commissioned.

For the hourlong untitled piece, Dixon conducted the ensemble (including such unusual instrumentation as bassoon, tuba and bass clarinet) with a flourish. While there was no swing and only glimpses of blues and traces of melody, the performance ebbed and flowed with an intrinsic rhythm punctuated by cornet whinnies and squeals, saxophone growls, long-toned drones and crosshatched cacophony, amid wave

Fest XII recordings, scheduled for release late this year or early next, include bassist **William Parker's** "Double Sunrise Over Neptune" and trumpeter **Roy Campbell's** "Ahkmatten Suite." Both are newly commissioned works by the festival in association with the New York State Music Fund, which granted Art for Art a portion of the 2006 major-label payola settlement.

AUM Fidelity owner **Steven Joerg**, who has long championed avant-garde music with his label's releases (including the recently issued **David S. Ware Quartet** CD, "Renunciation," recorded at last year's Vision Festival), also serves as jazz programming manager at Urge, MTV Networks' digital music download service. He spearheaded the co-sponsorship of Vision Fest's opening-night performance by Urge Nights, a home-page feature that showcases different genres of music each month at urge.com.

"Having Vision Fest on the front page of Urge gives it a lot of attention and drives listeners to the music available on the site," Joerg says. "There's also a history of the festival, a celebrity playlist/interview with [guitarist] **Marc Ribot**, playlists related to William Parker and [late violinist] **Leroy Jenkins**, and exclusive digital downloads of two Vision Festival compilation albums, from 1997 and 2003." ■■■

Beatbox

KERRI MASON kmason@billboard.com

Summer Clubbin'

Hot New Tunes, Superstar Live Shows Energize Dance Music World

From commercial to underground, vintage disco to arena trance, dance is already having a great summer.

New York label Nervous revived hope for the energetic-yet-soulful vocal with the infectious single "Feel Together" by **Ben Macklin**. **Speakerbox**—a collective of dance veterans including **Anton Bass**, **Sted-E** and **Anthony Fonseca**—brought on fetching vocalist **Michelle Shaprow** for "Time" (Trackworks), a proper summer bop with legs, thanks to countless remixes.

Broadway star **Idina Menzel** rerecorded her "Wicked" hit "Defying Gravity" (Reprise) for a pop audience, then **Eddie Baez** and **Tracy Young** remixed it into the perfect anthem for Gay Pride season. Speaking of, **Junior Vasquez** revisited 1996 with an epic rerub of **Angelique Kidjo's** "Salala" (Razor & Tie). For extra nostalgia, the limited edition version of **Garbage's** new best-of, "Absolute Garbage" (Almo Sounds), features a second CD devoted to remixes (albeit edited ones). From **Todd Terry's** "Stupid Girl" to **Roger Sanchez's** "Cherry Lips," the band continually brought the best out of dance's best producers. Not one of the 13 tracks is a throwaway.

Techno pioneer **Richie Hawtin's** Minus label released an elegantly packaged, double-CD best-of called—in very Halo 8-era **Nine Inch Nails**-style—"Nothing Much." For known acts, the format can be artistically bereft, but for dance labels with a slew of small single releases, it's functional. The set features tracks from **Locodice**, **Magda** and **False**, one of **Matthew Dear's** many pen names. As himself, Dear put out the surprisingly song-oriented "Asa Breed" (Ghostly) in early June, a techno-traveler's confessional road diary that owes as much to **Joy Division** as it does to Hawtin.

Newcomer **Kathy Diamond** has the summer's cult hit with "Miss Diamond to You" (Permanent Vacation UK), produced by **Maurice Fulton**. The full-length import of ambling, artful disco captures the moment when **Andrea True Connection** coexisted with **ESG**. The segue from "Moment" into album standout "Over" is better than those on most DJ-mixed compilations.

Meanwhile, big acts are doing their trickle-down part by staging suitably big shows. The kings of trance—DJ/producers **Tiesto** and **Paul Van Dyk**—are both in the midst of album-supporting international tours that hit concert venues and nightclubs. And they're giving more to attendees than just glowsticks for sale. **Blue Man Group** is joining Tiesto on some dates, including two recent shows at New York's Hammerstein Ballroom. Van Dyk's tour features appearances from his new album collaborators, including **Pussycat Doll Jessica Sutta** (who sang on first single "White Lies"), and will peak with an Aug. 17-18 stand at New York's Central Park Summerstage.

Legacy acts **Daft Punk** and **Underworld**—arguably the first, and undoubtedly the best, to adapt electronic music into an engaging live format—are also touring America, but limitedly: Daft Punk is playing seven shows, and Underworld only three. Fellow pioneering live act **the Chemical Brothers** haven't gotten their show on the road yet. But new album "We Are the Night" (Astralwerks) is their best ever. Its release on July 17 was part of EMI's first digital rights management-free batch.

However, the album of the summer—for its newness, its joy, its fortunate disconnection from the usual suspects—belongs to **Mark Ronson**. On "Version" (Allido/RCA), the former New York party jock infuses across-the-board modern classics with dance as an activity, rather than a style. What Ronson (and spot-on vocalist **Daniel Merriweather**) does with **the Smiths** and **the Supremes** on "Stop Me" is what great DJs have done on after-hours dancefloors for years. He has single-handedly changed the meaning of "DJ/producer"—or perhaps just defined it for a wider audience. Which just might change everything. ....

DAFT PUNK

ROCK BY MOLLY BROWN

Desert Rock

UNKLE Returns With A New Sound, Label And Plan For 'War'

UNKLE

in a dark, underground bar on New York's Lower East Side, James Lavelle politely, yet wearily, greets industry folk at a listening party. The mastermind behind the DJ/rock collective UNKLE seems withdrawn—and exhausted—after shaking hands all day.

It's no surprise the spotlight doesn't appear to suit Lavelle. As UNKLE, he's pulled together three albums behind the scenes "Oz" style, integrating the sounds of some of the decade's most fascinating artists into his work.

Now, Lavelle is revving up interest for UNKLE's third album, "War Stories," out July 24 in North America via his new label, Surrender All. After years with majors, most recently Island in the United Kingdom, the founder of the now-defunct Mo' Wax label is glad to be back on his own. "I wanted complete control," Lavelle says. "I had seeming disasters working with majors over the last 20 years. I have the best time working on my own."

Rhythm & Blues

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Feline Science

Indie Rapper Medusa Stands Strong

The slim ranks of female rappers (Billboard, June 9) poses no obstacle for Los Angeles underground queen Medusa. Alternately pegged the Angela Davis or the high priestess of hip-hop, the MC/singer declares 2007 is her year. And that it's time for the music industry to change.

"The old-boy network is hard to crack," she admits. "Many feel if it's not broke, don't fix it. But the industry needs to be broken down at least and rebuilt. Threatened by the indie world of the Internet, everyone is being forced to look at things in a different light."

That light is reflected in the creative beacon Medusa has unfailingly waved for the last 15 years. Honing her style at such local L.A. spots as the Good Life Cafe and Leimert Park's "Project Blowed" workshop, Medusa came up alongside such marquee names as the Black Eyed Peas and Macy Gray.

She has since opened for the likes of KRS-One, Common, Dilated Peoples and Erykah Badu. Medusa also produced the film score and soundtrack to "Gridlok'd" featuring Tupac Shakur and wrote, produced and performed "My Momma Raised a G" for HBO's "Stranger Inside."

Her first release, the EP "Do It the Way You Feel It" (Goodvibe, 1999), cemented Medusa's local fan base and earned more admirers overseas. The title also doubles as her creative mantra. Backed by her live band Feline Science, Medusa is a revolutionary force to be reckoned with, whether she's in soul-singing or freestyle mode. Backed by music you can't help but move to (a la the funky beats of a Sly Stone and James Brown), Medusa also slaps you upside your head with substantive lyrics that hark back to such message-bearing and musically attuned practitioners as Gil Scott-Heron, Chuck D and Lauryn Hill.

Medusa's keep-it-real approach is an integral part of a musical philosophy she also dubs

DAFT PUNK: JIM DYSON/GETTY IMAGES; UNKLE: WARREN DU PREEZ & NICK THORNTON JONES

Recorded in the Joshua Tree desert, "War Stories" had production help from Richard File and Queens of the Stone Age producer Chris Goss. They started from scratch and left the desert with 35 songs. Fourteen made the album, which features QOTSA's Josh Homme, Massive Attack's 3D and the Cult's Ian Astbury on vocals.

Unlike its predecessors, the instrumentals on "War Stories" are mostly live, a change that delivers an expansive psychedelic charge. "The goal was to set out a different record, which was more organic," Lavelle says. "I wanted to do something completely different from the beginning."

Lavelle is hoping to recapture the fans who bought UNKLE's 1998 debut, "Psyence Fiction," which has sold 154,000 copies in the United States, according to Nielsen SoundScan. Its follow-up, "Never, Never, Land," (2003) moved only 29,000.

"We actually think there's an old audience that knows who he is and a new audience who's going to be really interested in his history," says Dave Gottlieb, head of Death or Glory, the management/marketing firm acting as U.S. label rep for Surrender All. "A lot of it is going to be an education process between emphasizing how good the songs are to multiple packaging elements."

"War Stories" will include a 32-page book of original artwork, while a limited-edition package will have a 50-page book plus two CDs (including an instrumental version) that will retail for $21.98. The album will be marketed and sold by Red Ink, a division of RED Distribution in the States, and via Vital in the United Kingdom.

"The coolest thing with the limited-edition packaging is that it's a primary way to activate the hardcore fans," Red Ink product manager Andy Lewis says. "It's not just milking the fan base, but giving them compelling product at a good price."

Gottlieb says they will plant tracks on key, to-be-determined Web sites and offer a complete-your-album deal with digital stores, including iTunes, Rhapsody, Zune and others. A four-song EP was released June 22, with a special offer to buy "War Stories" upon release.

Licensing the music for commercial use and working it into other projects under the Surrender umbrella will also be vital to create awareness. Lavelle has a clothing line, with a store in Singapore and retail space planned for a to-be-named U.K. retailer. And a Johnny Walker virtual billboard, with sound and visuals, is planned for New York.

In another first, Lavelle will take "War" on the road with a full band. UNKLE will tour Japan and Europe this summer, with North American dates likely starting in October.

"It's going to be a very mad time," Lavelle says. "We're going serious now. Finally, after 15 years." ••••

"feline science." That thought process about love and life is cunningly revealed in the forthcoming single "This Pussy's a Gangsta." Not to be written off as another rap song dishing up sexually explicit lyrics for a quick notoriety fix, the track is about females who sometimes misuse their sexual appeal to get what they want rather than getting acquainted with a man on a mental and spiritual level.

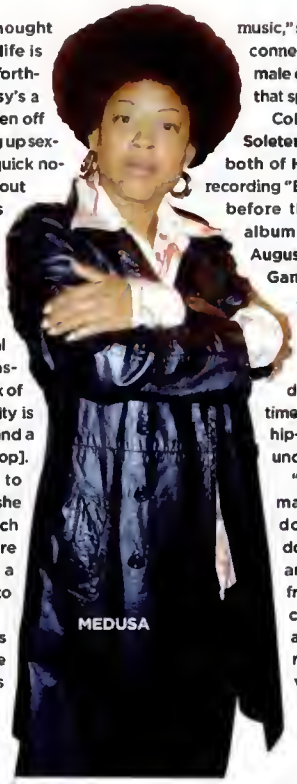
It's this kind of emotional subject matter, Medusa asserts, that's behind the lack of female rappers. "The reality is you have only the youth and a male perspective [in hip-hop]. It's very much, 'I want to party,' and other basics," she says. "A woman's approach is going to be a little more emotional, coming from a space men don't like to speak from.

"It's up to female rappers to stand strong to create the yin and yang in this music," she adds. "There's a lack of connection with the male and female energy. My music speaks to that space and healing process."

Collaborating with producer Soletemity and artist Big Meezy—both of Hussle House—Medusa is recording "Bonnie & Clyde." Dropping before the end of the year, the album will be preceded by the August release of "This Pussy's a Gangsta." Medusa's next solo album, "Gangsta Goddess," is slated for early '08.

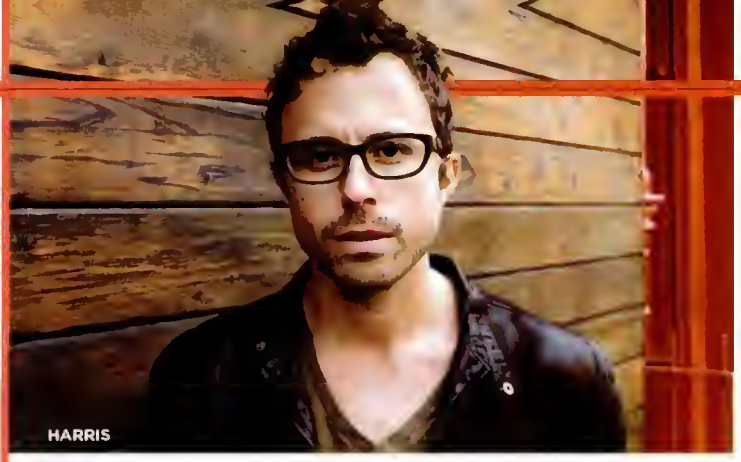
Though a major-label deal has eluded her, the two-time winner of LA Weekly's best hip-hop artist award remains undaunted.

"I've heard that some major-label folks think I'm dope. But no one has sat down with me in the past, and I didn't reach out much from my side," she says. "I've continued to be the artist I am. I'm seasoned now and ready to serve everybody with it." ••••



MEDUSA

HARRIS: TOM SHEEHAN; MEDUSA: COURTESY OF MEDUSA



HARRIS

POP BY MIKAEL WOOD

Try Every Avenue

Star Songwriter Jesse Harris Keeps His Portfolio Diversified

New York-based singer/songwriter Jesse Harris insists he has no problem with the fact that the majority of folks who recognize his name know him as the guy who wrote "Don't Know Why," the Grammy Award-winning smash from Norah Jones' 2002 debut.

"The only time I'm not comfortable with it," Harris says, "is when I'm performing somewhere and I see people walk in and I get the sense that they're expecting to have some Norah Jones-type experience, which isn't really what I do," he says with a laugh. "It's like being on a weird blind date and I'm not the guy they expected."

Harris might overestimate the difference between Jones' experience and his own. Like the queen of Starbucks soul, he specializes in lightly jazzy, soft-focus folk-pop ballads that exercise an old-school devotion to the nuts and bolts of the songwriter's craft. But it's easy to see why Harris keeps trumping listeners' expectations: He has made a career out of refusing to stay in one place for long, complementing his own records with a long list of writing, producing and playing credits with acts as diverse as Bright Eyes and Lizz Wright.

This summer Harris makes two additions to his résumé. First, on July 10, he released his latest solo disc, "Feel," the follow-up to his self-released 2006 effort, "Mineral." Then, on Aug. 7, Hickory Records will issue the soundtrack to Ethan Hawke's film "The Hottest State," for which such singers as Jones, Willie Nelson, Emmylou Harris and Feist recorded new versions of Harris' songs.

The release of "Feel" introduces Harris' new relationship with Velour Recordings, the New York indie that's also home to acoustic guitar whiz Kaki King and organ-jazz group Soulive. Label co-founder Sean Hoess says the album, which Harris shopped to Hoess and partner Jeff Krasno in nearly completed form, reminds him of Paul Simon's early solo work.

"This is a pop record," Hoess says, "a little more mainstream than what Jesse's done in the past. I think it's one of those records that could appeal to college-age kids all the way up to people in their 50s and 60s. It's incredibly easy to love."

What's harder, Hoess says, is providing people with the opportunity to love it. (To date, "Mineral" has sold only 2,000 copies, according to Nielsen SoundScan, while its Verve-released predecessor, 2004's "While the Music Lasts," has sold 6,000.) Converting Harris' behind-the-scenes bona fides into front-and-center star power, Hoess says, is one of Velour's principal goals for "Feel." The label has hired Filter to do online marketing and Music Allies to work "Feel" at radio, where Hoess says the strategy is to "build things on the noncommercial side as much as we can, then find commercial supporters in August and September." MySpace, YouTube and free MP3 downloads also figure into the campaign. "It's a matter of seeing what sticks," Hoess says.

Harris' manager, Bob Andrews, says that his client could benefit in a huge way from touring. "But Jesse's so busy with other stuff that it's kind of a challenge to get him out on the road," Andrews says, adding that Harris "hardly toured 'Mineral' at all because he was so busy working on 'The Hottest State.' " Still, he feels the soundtrack to Hawke's film—which Harris compares to the scrappy Irish musical "Once"—could end up as one of the most effective tools in his plan to break Harris out of the land of liner notes.

Danny Strick, president of Sony/ATV Music Publishing (which publishes Harris' songs), wouldn't mind if the artist inhabited that world a little longer.

"Our model here on the label side is tuned around us having the copyrights of our artists' songs," says Strick, who revived the long-dormant Hickory imprint earlier this year to release the debut album by "American Idol" runner-up Elliott Yamin. ("The Hottest State" soundtrack is the label's second release.) "We're not looking to sign some of our writers and break them as artists," Strick says. "But we'll support them in those efforts as they present themselves."

For his part, Harris says his idea is "to try every possible avenue" when it comes to raising his profile. But he also says that in the current music industry atmosphere, his dabbler's approach seems to offer the highest degree of job security.

"The competition is stiffer than it's ever been, and the business is in the worst slump it's ever been in," he says. "The combination of those two things is kind of bleak. I think if I were John Mayer, it'd make sense for me to focus on my own thing as much as possible. But in lieu of a situation like that, it's better and more gratifying to do a little of everything." ••••

ROCK BY CHRISTA TITUS

As I Stay Touring

San Diego Metalcore Band Picks Up Fans On The Road

AS I LAY DYING

When As I Lay Dying releases its new album Aug. 21, the band will promote the record the same way it has been building its fan base: on the road. The San Diego metalcore band has toured Europe this month, and the Aug. 4 kickoff of the Vans Warped outing dovetails with the street date of "An Ocean Between Us." Dates for a September headlining run in Europe were also recently announced.

"Most bands go on a big promotional tour and play only the biggest cities. We would play all the cities we could, even the smallest cities where there would only be 50, 100 people there," singer Tim Lambesis recalls of the band's early days. "We'd play pretty much anywhere, and we never really stopped touring for about two years before [2005 album] 'Shadows Are Security' came out."

When Lambesis says "anywhere," he's not kidding. The band played places as unorthodox as a fan's basement in Cincinnati and a woodshed in an Oregon backyard—fine with them, if it meant getting heard. That work ethic helped As I Lay Dying land a spot on treks like Ozzfest and led "Shadows Are Security" to become the band's breakout record. Though AILD has been together since only 2001, its catalog already includes four studio albums and a split-EP.

"We sold about 1,000 records the first week on our first record on Metal Blade," Lambesis says of 2003's "Frail Worlds Collapse"—a figure Nielsen SoundScan confirms. "When 'Shadows Are Security' came out we sold almost 34,000 the first week, so it was quite a big jump between records." So far, "Shadows Are Security" has sold 263,000 units, according to Nielsen SoundScan.

Metal Blade VP of marketing Dan Fitzgerald calls "An Ocean Between Us" a career-defining moment for AILD. "We feel very confident with the choices that [the band is] making and the choices that we're making will take them beyond where they currently are," Fitzgerald says, pointing out that AILD is "an extreme band that doesn't get any radio play, that purely gets all of its exposure by Internet and touring."

Metal Blade, Fitzgerald says, sticks with promotion methods that flourish naturally instead of trying to force success through means that are better-suited to major labels. For example, he says the label hasn't pushed to broaden its commercial-radio reach since it's difficult for Metal Blade bands to cross over to that medium. However, "We've learned in the last five years with bands like Lamb of God and Killswitch Engage that go on regular network TV, whether it's ["Jimmy Kimmel Live"] or "Late Night With Conan [O'Brien]," there's absolutely a viable audience for it."

For AILD, one promotion in the works is an online contest that will launch the weekend before the album's street date. Fans can submit a video of themselves asking the band any question they want. The label will pick 20 of them; then, during a live webcast, each video will be played, and the band will answer the questions, resulting in a virtual interview conducted by fans.

Lambesis says the band will shoot a video for the album's first single, which he anticipates will be "Nothing Left." And in general, he describes "An Ocean Between Us" as much more diverse than its predecessor. "We just decided to write whatever came to mind, and if that was influenced by darker sounds, then that was fine, and if there wasn't as much melody on certain songs, then that was OK," Lambesis says. "The other songs I think are maybe even more melodic than our past record. So it's more diverse in general, but I'd say that also it's quite a bit faster-paced."

Lambesis says that, unlike most other indie metal labels, Metal Blade looks at bands "as a catalog as opposed to just [for] like one hit record." He points to Cannibal Corpse as an example. Although the band has never had a gold record, its has sold 729,000 albums in the States in the SoundScan era.

Metal Blade, president Mike Faley says, ensures that long-term vision by carefully planning each phase of a band's career. So in mapping out a strategy, Faley explains, it's not a case of "just [creating] a beginning game plan and that's going to be it for a band. You might have two, three and four different phases of that plan.

"Whether it be a band on its first record trying to build it up and create an awareness," he continues, "or it could be a band like As I Lay Dying where you're talking 250,000-plus records being sold, we're still going to sit down and plan this thing out for the next 18 months." •••

METAL BLADE'S HEAVY SLATE

Metal Blade's summer release slate contains priority albums by legends and rising stars alike. But that has pretty much been business as usual since the metal label opened 25 years ago.

Founder Brian Slagel was working at California's Oz Records when he launched the label in his garage. And at the time, he did not know that acts like Armored Saint, Slayer, Cannibal Corpse and Corrosion of Conformity would become genre icons, or that Metal Blade's inaugural release, a various-artists compilation called "Metal Massacre," would be especially remembered for containing Metallica's first single ("Hit the Lights").

In April, the label celebrated its quarter-century milestone by taking over the second day of the New England Metal & Hardcore Festival (NEMHF), held at the Palladium in Worcester, Mass. From morning till well past midnight on April 28, only Metal Blade bands played both stages, with a lineup encompassing everyone from '80s glam rock band Lizzy Borden to rising metalcore act Unearth.

When asked if he knew that metal history was brewing in the 1980s, Slagel says with a chuckle, "I had no idea. I just wanted to put out records by bands that I liked."

He's less naive now. And albums Metal Blade is working are definitely leaving a mark. Besides As I Lay Dying's "An Ocean Between Us" (set for release on Aug. 21), four other Metal Blade acts are earmarked as priorities:

KING DIAMOND

- Aggressive death metal group Job for a Cowboy is the new kid on the block. Slagel signed the Arizona band on the strength of its merch sales, MySpace hits (3.6 million) and sellout shows. It lived up to the hype surrounding its May 15 debut, "Genesis." The concept album bowed at No. 54 on The Billboard 200, sold 13,000 in its first week and has moved 33,000 so far, according to Nielsen SoundScan.
- Singer King Diamond went solo in the mid-'80s after fronting legendary band Mercyful Fate. His 12th studio album, "Give Me Your Soul . . . Please" (June 26), continues his tradition of using dueling guitars and his falsetto voice to tell supernatural stories—think of hearing a horror novel as a soundtrack. "Give Me Your Soul . . . Please" debuted on The Billboard 200 at No. 174 in the July 14 issue with 4,000 copies sold; total sales are now 9,000. King's last studio album, 2003's "The Puppet Master," has sold 28,000 copies.
- Massachusetts deathcore group The Red Chord is following up its successful 2005 concept record "Clients" (54,000 copies sold) with "Pray for Eyes." The band embarked on a headlining tour this month with such guests as Despised Icon, All Shall Perish and Genghis Tron to support the record, which will arrive July 24.
- Like the Red Chord, death metal/thrash band the Black Dahlia Murder is another developing act that has established a strong following through touring. It will play European music festivals in August to set up the Sept. 18 release of new album "Nocturnal." The group's 2005 set, "Miasma," has sold 70,000 copies.

All product that Metal Blade puts out this year will bear a 25th-anniversary logo. To capitalize on the milestone, the NEMHF was filmed for a DVD that will be released later this year, according to VP of marketing Dan Fitzgerald. MTV also covered the celebration on a special edition of "Headbanger's Ball" last month.

"I haven't seen them dedicate a whole show to a label before," Fitzgerald says. "I think that says volumes to the impact that we've made on the scene."

The label is also celebrating with the recently announced Metal Blade 25th Anniversary tour. Cannibal Corpse will headline the 29-date U.S. run that kicks off Sept. 6 at the House of Blues in New Orleans. The Black Dahlia Murder, the Red Chord, the Absence and one other TBA band will support. —CT

THE RED CHORD

AS I LAY DYING: ROBIN LAANANEN; THE RED CHORD: CARINA MASTROCOLA; KING DIAMOND: MICHAEL JONANESSON

THE BILLBOARD REVIEWS

ALBUMS

ROCK

TEGAN & SARA

The Con
Producers: *Tegan & Sara, Chris Walla*
Vapor/Sire Records
Release Date: *July 24*

★ The fifth album from Canadian twins Tegan & Sara Quin is another tidy serving of the '80s-inspired hermonic indie pop the duo has been cooking up for nearly a decade. While not as immediately satisfying as its 2004 predecessor "So Jealous," "The Con" is more sonically adventurous. Co-produced by Death Cab for Cutie guiterist Chris Walla, the 14-song set is full of classy melodies. The sisters flesh out each other's songs and weave their distinctive harmonies throughout a veriety of rhythmic structures. Cuts like the shimmering title treck (rocking but movie-montage smooth), the choppy, skittish "Are You Ten Years Ago" end the seductively simple "Back in Your Head" each highlight subtleties in the pair's songwriting that haven't been as vibrant in the past, making "The Con" e welcome edition to summer playlists and to Tegen & Sere's promising catalog.—*TC*

HANSON

The Weik
Producers: *Danny Kortchmer, Hanson, Bleu*
3CG
Release Date: *July 24*

▶ "The Welk" hes an iconic American sound in the seme wey thet, sey, Micheel Bey mekes iconic American movies; this is music to pley while speeding a convertible down country roeds et sunset with a blonde in e sundress stending up in the passenger seat, arms outstretched. Such en eeproech will, of course, endeer Henson to ebout es many people es it horrifies, but there's no doubt that 10 years after it sprung "Mmmbop" on en unsuspecting populece weiting for thet Prodigy elbum, Henson remains as aggressively accessible es ever. "Been There Before" pecks a na-na-na chorus, "60" is the group's shot et the "Grey's Anetomy" merket looking for something cuter then the Frey, end "Georgie" is ell heartlend jingle end cheeseburger-and-a-beer production that could fit right into pop, AC or country pleylists.—*JV*

SUM 41

Underclass Hero
Producer: *Deryck Whibley*
falend
Release Date: *July 24*

▶ "Weird Al" Yenkovic may have stolen e bit of Sum 41's thunder when he wrote "Canedien Idiot" for his letest elbum. The Greet White North (now L.A.-based) trio's fourth full-length is, wittingly or not, something of e homage to Green Day's "American Idiot," from its themetic (though not nerrative) "us egainst them" unity to the fierce politicel slogeneering of "March of the Dogs" to the sophisticeted errengements that bolster Sum 41's punk roots with references to Queen, Weezer and Linkin Perk. And with its ecoustic guiter end strings, "So Long Goodbye"—e peean to deperted guiterist Dewe Brown-sound—ends the elbum on e decidedly "Good Ridance (Time of Your Life)" note. But don't write off "Undercless Hero" es mere imitetion; its growth feels genuine end, unlike Sum 41's punk peers, its musical maturation doesn't come at the expense of thet ell-important snotty 'tude.—*GG*

TREY ANASTASIO

The Horseshoe Curve
Producer: *Trey Anastasio*
Rubber Jungle
Release Date: *July 24*

★ Trey Anestesio does petience-tested fens proud with this setisfying collection of funk-, jezz- end orchestrel-linged instrumental bennbumers performed with the 10-piece band he toured with from 2002 to 2004. After veering into singer/songwriter territory on recent solo efforts, the former Phish frontman reminds us of his flair for ornate big-band errangements end orgenic improvisetion with two live cuts end six studio outtekes recorded concurrently with sessions for 2004's "Seis de Mayo." Those who have been weiting to hop beck on the groove train will be overjoyed with the Celypso cadences of "Sidewelks of San Francisco," the high-energy psych-rock of "The 5th Round" end the dramatic harmonic shifts of the title treck. The disc proves Anastasio doesn't need his old bandmetes to sizzle, but ought to get beck to doing whet he does best: kicking out the jems.—*SV*

COUNTRY

BILLY RAY CYRUS

Home at Last
Producer: *Fred Mollin*
Walt Disney Records
Release Date: *July 24*

▶ On the heels of his ell eppeerence on ABC's "Dancing With the Sters" end his role es the father of Disney Channel cherecter Hannah Montene (who is his reel deughter, Miley), Billy Rey Cyrus is hot. Thet mekes the timing of his letest release everything e label and artist could hope for. But unfortunetely, "Home at Last" doesn't deliver. A curious mix of new end old, the elbum finds Cyrus offering tepid covers of James Taylor's "You've Got e Friend" end Ven Morrison's "Brown Eyed Girl," es well es Jackie DeShennon's "Put a Little Love in Your Heart." First single "Reedy, Set, Don't Go," which Cyrus co-wrote for his famous daughter, will no doubt bring the elbum ettention since it will be incorporated into a "Hannah Montene" episode, but not much else here can teke edventege of Cyrus' heat.—*KT*

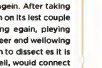
PRINCE

Planet Earth
Producer: *Prince*
Columbia
Release Date: *July 24*

**Prince's decision to package this disc inside copies of tebloid newspeper the Meil Infurieted British reteilers. However, judging by the trecks thet "Planet Earth" contains, he won't encounter fens' ire. While the elbum doesn't break new ground, thare's plenty to like about its mix of pumping rock end old-school soul. The tight 10-trecker opens end closes with social commentaries (the title cut end "Resolution"). Both showcase Prince's dexterity on the guitar as he effortlessly rolls with intriguing tempo twists end turns. Marva King's delicious vocals set off the rollicking, funky ode to model "Chelsee Rodgers." Then Prince shifts gears to mellow on the smooth-flowing "Somewhere Here on Eerth" end "Mr. Goodnight." With such longtime colleagues es Sheila E., Maceo Parker and Wendy & Lisa in tow, you can hear how much fun Prince is still having—end why he shouldn't be counted out as he approaches the 30th enniversery of his first chart hit.—*GM*

MANIC STREET PREACHERS

Send Away the Tigers
Producers: *Dave Eringa, Greg Haver, Loz Williams*
Red Ink
Release Date: *July 24*



**The Manics heve found their mojo again. After taking e dour end somewhet bloodless turn on its lest couple of elbums, the British trio is roering eqein, pleying with the punky vigor of its early career end wellowing in obtusq lyricism thet's es much fun to dissect es it is to listen to. Whet other bend, ether ell, would connect former British Prime Minister Tony Blair, comedian Tony Hancock end the Beghdad Zoo in e single song (the title treck) or Jack Lemmon end Guantenemo Bey in another ("Rendition")? The ultimete touchstone for "Tigers"—e No. 2 smesh in Britein upon Its May releese there—is the Menic Street Preachers' own 1996 mesterwork "Everything Must Go," but the group unecologetically gives sonic proqs to the Who, ELO, Guns N' Roses end Aerosmith throughout. A fierce return to form.—*GG*

UNKLE

War Stories
Producers: *Richard File, Chris Goss*
Surrender All
Release Date: *July 24*

**Studio mesterminid Jemes Levelle's DJ/rock collective UNKLE has its third gov with the aptly titled "War Stories." Frustreted with the mejors, it's the first UNKLE elbum to be releesed vie Levelle's own labal, and he certeinly isn't pleying it sefe from the start. The sound is bold, big and badass, with e crew of bellsy rock sters filling out the songs. Former Cult frontman Ian Astbury's vocels on "Burn My Shadow" are suspensaful end foreboding, Queens of the Stone Age's Josh Homme pounds out e relentless "Restless" end Levelle even steps to the mic for the first tima for "Hold My Hand," e thumping boom of e treck thet is an elbum stencdout. However, one of the reel sters is the guitar, which boosts the vocals end momentum throughout the record. Aggressive yet soulful, "War" doesn't just stredde the line between rock and electronica—it destroys it.—*MB*

continued on >>p48

LATIN

KANY GARCIA

Cuelquier Die
Producer: *Memo Gil*
Sony BMG
Release Date: *July 10*

Singer/songwriter Kany Garcia's confessional rock debut is e welcome major-label departure from Letin pop divedom. Her husky tone seems built for a sideways glence et breekups, sex, eging end humen indifference, but it's the elbum's up-tempo trecks thet reelly leave an impression. Garcia's sudden bursts of anger are a dose of good sassy fun, especielly on the country-tinged "Amigo en el Bafio," a derkly funny tune ebout e vibrator, and the brisk rocker "Mujer de Tecones," in which she declares she's "tired of looking at myself in the mirror . . . because in my early 20s, you've mede me feel so wrinkled." Gercie shows she's got some lyricel moxie here, and

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with a few more memorable arrangements to match, her incisive ballads could have even wider appeal. Here's hoping her eloquence strikes a chord.—*ABY*

DVD

THE FLAMING LIPS

The Legendary Concert in Oklahoma City: U.F.O.'s at the Zoo
Directors: *Bradley Beasley, the Flaming Lips*
Warner Bros.
Release Date: *July 24*

While they've been around for more than 20 years, the Flaming Lips didn't start coming into their own as entertainers until right around the millennium. That's when they started showering their audiences with confetti and enormous balloons, and singer Wayne Coyne began tumbling over the audience in a giant bubble. One thing remained the same: The band's druggie art-pop was played at defeaning levels. All of this has turned the Lips into one of the best party bands and killer live acts ever. So how well does this 2006 two-hour hometown gig at the Oklahoma City Zoo capture all that chaos and euphoria? Fairly well, but no DVD could really channel the energy of what it's like to actually be in a Lips audience. It's that bananas. However, you certainly see what you're missing, and then some (including a tour of the zoo with Coyne).—*WO*

PET SHOP BOYS

Cubism
Director: *David Barnard*
Rhino
Releese Dete: *July 24*

Pet Shop Boys had a lot to celebrate in 2006. Their album "Fundamental" was hailed by critics as a return to form and even garnered a Grammy Award nod. This DVD, taped Nov. 14, 2006, in Mexico City, caps a banner year. The nearly two-hour set is packed with hits like "West End Girls," "Opportunities (Let's Make Lots of Money)" and "I'm With Stupid," and closes with the one-two punch of the epic "It's a Sin" followed by the joyful camp of "Go West." Extras include a classy photo gallery and an eight-minute, artsy mini-documentary. There's also a running audio commentary of the concert itself with group members Chris Lowe and Neil Tennant and the film's director David Barnard. While sometimes informative, the participants aren't terribly chatty. That said, even casual fans will enjoy the DVD, thanks to the hit-filled set list and the ace production of the show.—*KC*

CHRISTIAN

DENNIS JERNIGAN

I Cry Holy
Producers: *Mark Stocker, Dennis Jernigan*
Infinity Music
Releese Dete: *July 17*

★ This is Dennis Jernigan's first CD in nearly five years, and it's a welcome return by one of Christian music's most engaging singer/songwriters. The project strikes a great balance between compelling ballads like the title track and such vibrant uptempo fare as "I Will Sing," which has a breezy Caribbean vibe. "Our God Is Mighty" is a funky number laced with sax—a worship song with attitude and passion. One of Jernigan's strengths is the conviction he brings to every song. Whether a ballad or a faster cut, he sings each tune as though it's his last performance. Here's hoping he doesn't wait five years to do this again.—*DEP*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Molly Brown, Troy Carpenter, Keith Caulfield, Gary Graff, Taylor Grimes, Gail Mitchell, Wes Orshoski, Charles Perez, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Susan Visakowitz, Jeff Vrabel

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus

SINGLES

POP

JORDAN McCOY

Just Watch Me (3:48)
Producer: *Matthew Gerrard*
Writers: *M. Gerrard, S. Diamond*
Publishers: *various*
Bad Boy

▶ Diddy may seem a curious mentor for teen singer Jordan McCoy, a finalist in the unnervingly cutesy "American Idol" spinoff "American Juniors"—but perhaps even the hip-hop mogul is dog tired of the U.S. airwaves' homogenized vocal-on-rap and recognizes that we're overdue for something refreshingly melodic. The 15-year-old Bad Boy signing delivers a pure pop gem in "Just Watch Me," which sounds like it could have come from the Hilary Duff songbook. (That's a good thing.) We hope Diddy will deliver enough promotional pull to propel his protégé to top 40. It's been nearly a decade since Hanson, Britney and Backstreet Boys reignited youth culture, radio is more than ripe for a new generation of mainstream mania.—*CT*

R&B

COMMON

The People (3:31)
Producer: *Kanye West*
Writers: *L. Lynn, K. West*
Publisher: *not listed*
G.O.O.D./Geffen

▶ Chicago rapper Common is living proof that you can get better over time. "The People," the first single from his seventh solo LP, "Finding Forever," is a lyrical testament for those Common sees confronting everyday struggles in hoods around the globe. He works diligently to provide inspiration for all pursuing dreams to move forward, questioning why many work hard for material goals, yet remain on the low end of the socioeconomic scale—and professing that once he found internal hope, success blossomed with his rap career, movies, TV and a modeling contract with Gap. Kanye West is an ideal match, contributing songwriting and production acumen, sampling Mountains' '70s single "Long Red" to create a satisfying summer hit.—*CT*

COUNTRY

ALISON KRAUSS

Simple Love (3:55)
Producer: *Alison Krauss*
Writer: *S. Siskind*
Publishers: *Sony ATV Tree/ All Mighty Dog, BMI*
Rounder

▶ Alison Krauss' current "A Hundred Miles or More: A Collection" is the long-lived artist's fastest-selling album ever, debuting at No. 3 on the Top Country Albums chart and No. 10 on The Billboard 200. New single "Simple Love" is a clear reminder of why Krauss has endured for nearly 20 years (and has scored just as many Grammy Awards), with its crystal-clear bluegrass instrumental and reflective, portrait-painting vocal imprint. Piano and steel guitar are masterful as Krauss aims for purity: "I want a simple love, always giving, never asking back." She is an aficionado who never fails to deliver, and "Simple Love" is joyous in its restraint and clean, crisp lines.—*CT*

ROCK

INTERPOL

The Heinrich Meneuver (3:28)
Producers: *Interpol, Rich Costey*
Writer: *Interpol*
Publisher: *not listed*
Capitol

▶ Throughout the course of its past two albums, indie rock quartet Interpol has come exceedingly close to perfecting a signature brand of angular gloom rock. (Some would argue it already did so on debut "Turn On the Bright Lights.") Though the band's new set "Our Love to Admire" is more Cure than Joy Division, lead single "The Heinrich Maneuver" hews closer to the latter group's "Closer." If you can decipher lead singer/songwriter Paul Banks' typically cryptic lyrics ("You wear those shoes like a dove"), you'll find a tale of a lover scorned by his girlfriend-turned-West Coast actress. The song treads familiar ground sonically, though previously thundering rhythm section led by bassist Carlos D. and percussionist Sam Fogarino has been scaled back a bit in the mix. A single that plays it safe, but is catchy nonetheless.—*TG*

KT TUNSTALL

Hold On (2:58)
Producer: *Steve Osborne*
Writers: *KT Tunstall, E. Case*
Publisher: *not listed*
Virgin

Hold on, indeed. Scottish singer/songwriter KT Tunstall, who burned a hole through stateside charts last year with breakthrough hits "Black Horse & the Cherry Tree" and "Suddenly I See," returns with the first single from upcoming sophomore set "Drastic Fantastic." The track's deceptively melancholy start behind a bluesy, acoustic guitar-plucked lick is quickly superceded with crisp hand claps, tambourine shakes, a wobbly rockabilly-style electric guitar shuffle and then Tunstall's distinctive, soulful vocals, which whisk off to an exhilarating three-minute ride. As if contemplating her own head-spinning zero-to-60, Tunstall implores, "Hold on to what you've been given lately, because the world will turn if you're ready or not." Infectious and convincing, expect rapid chart ascent for Tunstall at adult top 40 and triple-A bases, and plentiful potential for mainstream top 40 saturation with this fiery foot-stomper.—*SV*

PAT MONAHAN

Her Eyes (3:16)
Producer: *Patrick Leonard*
Writer: *P. Monahan*
Publisher: *not listed*
Columbia

Train has engineered a robust track record since debut hit "Meet Virginia" graced the top 20 in 1999. While the Grammy Award-winning group takes a break, lead Pat Monahan now mines solo turf with launch single "Her Eyes," a boisterous ode to his quirky woman ("Meet Virginia" part two?) He offers a feast of sing-along rapid-fire verses ("Tells me she lived a hundred lives, scares me to death when she thinks and drives/ Says cowboy hats make her look fat, I'm so glad she's mine") and a clever lovelorn chorus, while the uptempo melody conjures classic template of Southern-style beach music. The vocal is as recognizable as the taste of Frosted Flakes—and the song goes down with the same familiar, sugar-coated comfort. Expect to see instantaneous adult top 40 love for "Her Eyes." Look for full-length "Last of Seven" Sept. 18.—*CT*

POISON

Sexy8eck (3:30)
Producer: *Don Was*
Writers: *N.F. Hills, T. Mosley, J. Timberlake*
Publisher: *not listed*
Capitol

Out of the odd repertoire on Poison's covers album "Poison'd!," this rendition of Justin Timberlake's "SexyBack" is one of the most, eh, unexpected. The once-glam band respects the original's club-banger vibe with a percolating cowbell and vocoder on Brett Michaels' voice; it gets its rock on with the bombastic chorus and C.C. DeVille's alley cat guitar squeals. No one can deny the cleverness of Michaels declaring, "If that's your girl better watch your back/She'll burn it up for me and that's a fact." But when he introduces the song with, "Pick it up, Mr. Rockitt, now. Hit it!," you get an uncomfortable Vanilla Ice flashback. Ditto to shout-outs of "Take it to the bridge!" We don't know if Poison brought sexy back, but it did make us smile—and smirk.—*CLT*

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

LAUGH TRACKS

Patton Oswalt, who voices the character Remy, above, in the Walt Disney/Pixar film "Ratatouille," garners his own share of fame. "Werewolves and Lollipops," his Sub Pop release, debuts at No. 1 on Top Comedy Albums. He is also No. 4 on Top Heatseekers, No. 18 on Top Independent Albums and No. 137 on The Billboard 200.

HOORAY

Plain White T's yield Hollywood Records' first No. 1 on The Billboard Hot 100. The label reached No. 2 in 1992 when "Wayne's World" recharged Queen's "Bohemian Rhapsody."

RED LETTER DAY

"Face Down" by the Red Jumpsuit Apparatus logs its 52nd week on Modern Rock. That ties a chart record set by Matt Lauer's 30 Seconds to Mars hit, "The Kill (Bury Me)." Now No. 17, "Face" will likely move to recurrent status next week, thus ending its run.

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

T.I. Stops Revolving Door; Rock Around The Chart

That strange sensation that you have seen this picture before? It's not deja vu. It just feels unusual because this is the first time in a dozen weeks that a No. 1 album has retained the top slot for a second week.

T.I. becomes the first artist since **Avril Lavigne** to lead the big chart for more than a week (175,000 copies, down 63%). When the rapper bowed last issue with "T.I. Vs. T.I.P.," it became the 10th No. 1 album in as many weeks.

There have been 21 different chart-topping albums in the first 28 weeks of 2007. Of those 21, the "Dreamgirls" soundtrack and **Daughtry's** self-titled album were the only ones released earlier than January, but neither of those reached No. 1 in 2006.

Aside from T.I. and Lavigne, the only ones to top the page for more than a week this year have been "Dreamgirls," "Daughtry," his sampler "Now 24" and **Norah Jones'** "Not Too Late." And Jones' album, with three topping frames, is the only 2007 champ to hold the title for more than two.

Those tallies stand in line with the first seven months of 2006, when 42 albums were crowned No. 1, the most of any year in Billboard 200 history.

There were 22 different chart-toppers in that year's first 28 weeks, including **Rascal Flatts'** "Me and My Gang," which, with its three-week stretch, owned the longest reign of any 2006 title. Come to think of it, this really might be deja vu all over again.

ROCK PILES: You'll find a treasure trove of rock albums among The Billboard 200's new entries.

The first-week total of 145,000 for **the Smashing Pumpkins** at No. 2 almost doubles the 77,000 that hits album "{Rotten Apples}," the band's last charting title, sold during its first week in 2001.

The chart also features the first top 10 appearances by **Interpol** (No. 4, 73,000) and **Spoon** (No. 10, 46,000), both with career-best Nielsen SoundScan weeks. Interpol's last album, 2004's "Antics," held that band's prior best rank and week when it opened at No. 15 on 63,000 copies.

At No. 35, **Bad Religion** nets the best Billboard 200 rank of any of its seven charting albums. At No. 57, **Against Me!** makes the top half of The Billboard 200 for the first time.

With those fresh troops in store, rock albums sell 2.9 million copies for the week, a gain of 7.5% against prior-week sales in a frame when the overall album market slips by close to 5%.

EARTH TONES: Of the many acts that gained exposure from Live Earth, the one that benefited the most in U.S. music sales double-dipped. **KT Tunstall** races 173-101 on The Billboard 200 with a 60% leap, but aside from being seen on the benefit concert's TV specials and webcasts, the singer/songwriter played "Today" during the tracking week.

The other bumps that Live Earth players post on U.S. charts are more modest, save for **Genesis**, which has a hits collection hurdle 36-7 on Top Pop Catalog Albums with a 78% gain.

More representative are **John Mayer** and **Snow Patrol**, who, respectively, have gains of 5% and 2% on The Billboard 200 (at Nos. 68 and 180).

The big chart also greets bows by participants **the Smashing Pumpkins** (No. 2), **Crowded House** (No. 46) and **Madonna's** collaborating **Gogol Bordello** (No. 115). It's always difficult to gauge how much any factor contributes to first-week sales, but of those three, I'll climb out on a limb and say Live Earth probably meant the most to Gogol Bordello. Meanwhile, Madonna's entire album output posts Nielsen SoundScan sales of 6,000, about even with what her titles sold in the prior week.

On the catalog list, the largest Live Earth spike next to Genesis is the 19% bump muscled by **Metallica** (No. 28). That chart also sees **Pink Floyd** catch a gain of less than 1% after **Roger Waters'** performance (No. 13), and **Jack Johnson** posts a 2% increase.

FOR THE RECORD: A database glitch kept two versions of **Justice's** "Cross" from being linked. Had they been merged, the title would have bowed this issue at No. 5 on Top Heatseekers and No. 156 on The Billboard 200. •••

CHART BEAT

>> After 27 years together (including hiatus times), U.K. rock/dance outfit New Order broke up two months ago. In spite of that split, the members are having their greatest Billboard Hot 100 success to date—as songwriters. Signature tune "Blue Monday" is sampled in Rihanna's latest hit, "Shut Up and Drive," which races 54-22. That beats the No. 28 peak of New Order's biggest U.S. hit, "Regret."

>> Fred Bronson also notes the irony of "Delilah" and "Hairspray" having simultaneous success. Plain White T's' "Hey There Delilah" is the first song with a girl's name in the title to reach No. 1 on the Hot 100 since Santana & the Product G&B's "Maria Maria" in 2000. Meanwhile, the "Hairspray" soundtrack is the highest-charting "Hairspray" album, with a No. 30 bow on The Billboard 200.

cont. Read Fred Bronson every week at billboard.com/fred.

Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,304,000	935,000	14,447,000
Last Week	8,731,000	909,000	15,404,000
Change	-4.9%	2.9%	-6.2%
This Week Last Year	9,309,000	540,000	10,022,000
Change	-10.8%	73.1%	44.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)

Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	288,924,000	246,881,000	-14.6%
Digital Tracks	301,479,000	447,117,000	48.3%
Store Singles	2,263,000	1,067,000	-52.9%
Total	592,666,000	695,125,000	17.3%
Albums w/TEA*	319,071,900	291,598,700	-8.6%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale

For week ending July 15, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

ALBUM SALES

SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	271,910,000	220,805,000	-18.8%
Digital	15,778,000	25,345,000	60.6%
Cassette	738,000	188,000	-74.5%
Other	498,000	543,000	9.0%

YEAR-TO-DATE SALES BY ALBUM CATEGORY	2006	2007	CHANGE
Current	177,058,000	147,909,000	-16.5%
Catalog	111,865,000	98,972,000	-11.5%
Deep Catalog	78,101,000	69,785,000	-10.6%

CURRENT ALBUM SALES

CATALOG ALBUM SALES

Nielsen SoundScan counts as current any sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top 200 for more than 18 months are counted as catalog. Titles that stay 24 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months

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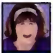
THE Billboard 200

SALES DATA COMPILED BY nielsen SoundScan

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	1	-	2	#1 2 WKS T.I. GRAND HUSTLE/ATLANTIC 202172* AG (18.98)	T.I. Vs T.I.P.		1
2	HOT SHOT DEBUT		1	THE SMASHING PUMPKINS MARTHA'S MUSIC/REPRISE 138820/WARNER BROS. (18.98)	Zeitgeist		2
3	2	1	3	MILEY CYRUS WALT DISNEY/HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		1
4	NEW		1	INTERPOL CAPITOL 76536* (18.98)	Our Love To Admire		4
5	3	2	3	KELLY CLARKSON RCA 06900/RMG (18.98)	My December		2
6	4	3	4	BON JOVI MERCURY/ISLAND 008902/UMGN/IDJMG (13.98)	Lost Highway		1
7	9	6	9	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98)	Minutes To Midnight	■	1
8	11	12	43	FERGIE WILL.I.AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	■	3
9	6	6	18	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	●	6
10	NEW		1	SPOON MERGE 295* (15.98)	Ga Ga Ga Ga Ga		10
11	10	4	4	THE WHITE STRIPES THIRD MAN 162940*/WARNER BROS. (18.98)	Icky Thump		2
12	24	25	93	GREATEST GAINER NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons	6	1
13	6	-	2	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		6
14	7	5	4	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear		3
15	NEW		1	ALY & AJ HOLLYWOOD 162642 (18.98)	Insomniatic		15
16	12	10	8	MAROON 5 A&M/OCTONE 008817/IGA (18.98)	It Won't Be Soon Before Long	■	1
17	13	11	6	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
18	14	14	6	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		2
19	5	-	2	VELVET REVOLVER RCA 88859/RMG (18.98)	Libertad		5
20	NEW		1	SOUNDTRACK NEW LINE 39089 (18.98)	Hairspray		20
21	18	19	38	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	■	13
22	20	16	13	AVRIL LAVIGNE RCA 03774/RMG (18.98)	The Best Damn Thing	■	1
23	22	20	34	DAUGHTRY RCA 88880/RMG (18.98)	Daughtry	3	1
24	15	16	7	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		1
25	17	17	5	FABOLOUS DESERT STORM/DEF JAM 008182*/IDJMG (13.98)	From Nothin' To Somethin'		2
26	10	9	6	PAUL MCCARTNEY MPL/HEAR 30148/CONCORD (18.98)	Memory Almost Full		3
27	16	13	5	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		1
28	23	21	11	NE-YO DEF JAM 008687*/IDJMG (13.98)	Because Of You		1
29	28	22	87	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	2
30	33	30	20	PLAIN WHITE T'S FEARLESS/HOLLYWOOD (11.98)	Every Second Counts		30
31	32	31	38	SOUNDTRACK WALT DISNEY 861698 (18.98)	Hannah Montana	3	1
32	26	26	11	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
33	27	24	6	THE POLICE A&M 009080/UME (19.98)	The Police		11
34	21	-	2	SOUNDTRACK WARNER BROS. 220348 (13.98)	Transformers: The Album		21
35	NEW		1	BAD RELIGION EPITAPH 86863* (13.98)	New Maps Of Hell		35
36	30	27	6	BIG & RICH WARNER BROS. (NASHVILLE) 83256/WRN (18.98)	Between Raising Hell And Amazing Grace		6
37	42	41	15	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		5
38	35	34	10	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		1
39	37	35	44	JUSTIN TIMBERLAKE JIVE 86062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
40	43	39	16	TIM MCGRAW CURB 78974 (18.98)	Let It Go	■	1
41	34	29	35	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 087988*/UMRG (13.98)	Konvicted	2	2
42	29	23	4	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		11
43	NEW		1	SOUNDTRACK WARNER SUNSET 148156/WARNER BROS. (18.98)	Harry Potter And The Order Of The Phoenix		43
44	40	32	7	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		4
45	38	40	32	GWEN STEFANI INTERSCOPE 008099/IGA (13.98)	The Sweet Escape	■	3
46	NEW		1	CROWDED HOUSE ATO 21580 (15.98)	Time On Earth		46
47	45	-	2	SARA BAREILLES EPIC 94821/SONY MUSIC (11.98)	Little Voice		45
48	44	46	25	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98)	Infinity On High	■	1
49	31	7	3	RYAN ADAMS LOST HIGHWAY 008760* (13.98)	Easy Tiger		7
50	39	33	41	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke	■	5
51	47	45	57	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	1
52	54	48	5	PARAMORE FUELED BY RAMEN 159812/AG (13.98)	RIOT!		20
53	46	28	4	LIFEHOUSE GEFFEN [illegible]/IGA (13.98)	Who We Are		14
54	51	59	45	BEYONCE COLUMBIA [illegible]/SONY MUSIC (18.98)	B'Day	3	1
55	55	56	56	CORINNE BAILEY RAE CAPITOL [illegible] (11.98)	Corinne Bailey Rae	■	4
56	25	-	2	SILVERSTEIN VICTORY 350 (16.98)	Arrivals & Departures		25
57	NEW		1	AGAINST ME! SIRE 101304*/WARNER BROS. (13.98)	New Wave		57
58	75	53	4	CHRISETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		29
59	36	15	3	BEASTIE BOYS BROOKLYN DUST 94085/CAPITOL (18.98)	The Mix-Up		15
60	53	47	10	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008[illegible]*/IGA (13.98)	Strength & Loyalty		2
61	41	-	2	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese		41
62	52	51	[illegible]	HINDER UNIVERSAL REPUBLIC 005390/UMRG (13.98)	Extreme Behavior	2	6
63	48	37	5	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best		8
64	49	38	5	TRAVELING WILBURYS WILBURY 167804/RHINO (32.98 CD/DVD)	The Traveling Wilburys Collection		9
65	66	61	13	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		65
66	71	78	5	VARIOUS ARTISTS SIDEONEDUMMY 1431 (9.98)	Vans Warped Tour: 2007 Tour Compilation		31
67	80	50	8	OZZY OSBOURNE EPIC 05334/SONY MUSIC (18.98)	Black Rain		3
68	69	68	44	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	■	2
69	50	63	56	NELLY FURTADO MOSLEY/GEFFEN 006300*/IGA (13.98)	Loose	■	1
70	64	64	36	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	■	4
71	70	60	[illegible]	PINK LAFACE 80320/ZOMBA (18.98)	I'm Not Dead	■	6
72	62	49	6	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss		9
73	74	88	16	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008681/UME (13.98)	Rocket Man: Number Ones		9
74	56	43	5	VARIOUS ARTISTS WARNER BROS. 156028 (22.98)	Instant Karma: The Amnesty International Campaign To Save Darfur		15
75	77	85	36	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	3
76	63	69	17	JOSS STONE VIRGIN 78268* (18.98)	Introducing Joss Stone	●	2
77	59	70	17	ELLIOTT YAMIN HICKORY 90018 (18.98)	Elliott Yamin		3
78	76	75	57	THREE DAYS GRACE JIVE 81604/ZOMBA (18.98)	One - X	●	5
79	78	80	7	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10886/COLUMBIA (13.98)	Once		71
80	102	118	79	SOUNDTRACK WALT DISNEY 861424 (12.98)	High School Musical	4	1
81	81	76	13	BUCKY COVINGTON LYRIC STREET 0029[illegible]/HOLLYWOOD (18.98)	Bucky Covington		4
82	73	54	8	MARILYN MANSON INTERSCOPE 009054/IGA (13.98)	Eat Me, Drink Me		8
83	79	74	15	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection		10
84	65	52	5	ENRIQUE IGLESIAS INTERSCOPE 008984/IGA (13.98)	Insomniac		17
85	87	61	8	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		4
86	82	106	80	THE FRAY EPIC 93931/SONY MUSIC (10.98)	How To Save A Life	2	14
87	61	65	8	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		7
88	93	93	31	GYM CLASS HEROES DECAYDANCE 086/FUELED BY RAMEN (13.98)	As Cruel As School Children		35
89	85	71	6	THE USED REPRISE 43309*/WARNER BROS. (18.98)	Lies For The Liars		5
90	88	72	26	PAPA ROACH EL TONAL/GEFFEN 007486/IGA (13.98)	The Paramour Sessions		16
91	116	92	11	FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		16
92	104	111	60	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	2
93	72	44	9	ISRAEL "IZ" KAMAKAWIWO'OLE BIG BOY 5911/MOUNTAIN APPLE (16.98)	Wonderful World		44
94	83	77	34	THE BEATLES APPLE 79808*/CAPITOL (18.98)	Love	■	4
95	80	87	20	LILY ALLEN CAPITOL 75400 (12.98)	Alright, Still...		20
96	105	134	[illegible]	FLYLEAF A&M/OCTONE 850005/IGA (9.98)	Flyleaf	●	60
97	98	98	52	RODNEY ATKINS CURB 78915 (15.98)	If You're Going Through Hell	■	1
98	101	91	24	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love		83
99	86	82	18	MUSIQ SOULCHILD ATLANTIC 105404* AG (18.98)	Luvanmusiq	●	1
100	111	129	15	BRANDI CARLILE COLUMBIA 00802/SONY MUSIC (11.98)	The Story		41

Nickelback zips 24-12, up 51% following album's reissue with bonus tracks and a DVD featuring videos and interviews.



Finally, John Travolta of "Grease" (above) and Michelle Pfeiffer of "Grease 2" together on one album! It starts with 37,000.

After 13 years away from The Billboard 200, Crowded House has re-formed and returns, starting at No. 46 with 16,000.

Twenty-seven years into its career, the punk icon's 14th album is already the band's highest-charting set.

Album's bow marks a new chart high for the "Potter" series. The previous four soundtracks peaked at Nos. 48, 81, 61 and 80, respectively.

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This Week	Last Week	2 Weeks Ago	Weeks On Chart	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	Cert.	Peak Position
101	173	–	73	PACE SETTER KT TUNSTALL / RELENTLESS 50729/VIRGIN (12.98) +	Eye To The Telescope	■	33
102	92	97	24	NORAH JONES / BLUE NOTE 74516/BLG (18.98) +	Not Too Late	2	1
103	109	102	52	THE RED JUMPSUIT APPARATUS / VIRGIN 82829 (12.98) +	Don't You Fake It	●	25
104	124	135	19	FINGER ELEVEN / WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		31
105	84	57	6	QUEENS OF THE STONE AGE / REX RECORDS/INTERSCOPE 009339/IGA (13.98)	Era Vulgaris		14
106	NEW		1	REEL BIG FISH / ROCK RIDGE 61127 (14.98)	Monkeys For Nothin' And The Chimps For Free		106
107	107	103	38	MY CHEMICAL ROMANCE / REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	■	2
108	96	94	15	MARTINA MCBRIDE / RCA NASHVILLE 03674/SBN (18.98)	Waking Up Laughing		4
109	87	83	18	LLOYD / THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	●	2
110	NEW		1	DARKEST HOUR / VICTORY 347 (18.98)	Deliver Us		110
111	103	101	66	BUCKCHERRY / ELEVEN SEVEN 00001/ATLANTIC (13.98)	15	●	41
112	90	67	9	WILCO / NONESUCH 131388*/WARNER BROS. (18.98) +	Sky Blue Sky		4
113	97	66	4	MANDY MOORE / FIRM 70112 (18.98)	Wild Hope		30
114	95	95	3	EL CHAPO DE SINALOA / DISA 724718 (12.98)	Te Va A Gustar		95
115	NEW		1	GOGOL BORDELLO / SIDE ONE DUMMY 1334 (13.98)	Super Taranta!		115
116	108	105	40	BREAKING BENJAMIN / HOLLYWOOD 162607 (18.98) +	Phobia	●	2
117	106	107	48	LITTLE BIG TOWN / EQUITY 3010 (13.98)	The Road To Here	■	51
118	NEW		1	THEY MIGHT BE GIANTS / IDLEWILD/ZOE 431117/ROUNDER (17.98)	The Else		118
119	68	–	2	COLLIE BUDDZ / COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		68
120	117	109	11	MIRANDA LAMBERT / COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		6
121	110	99	13	NINE INCH NAILS / NOTHING/INTERSCOPE 008764/IGA (17.98)	Year Zero		2
122	138	126	15	HILARY DUFF / HOLLYWOOD 162668 (18.98) +	Dignity		3
123	89	62	4	HUEY / HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		26
124	118	118	66	30 SECONDS TO MARS / IMMORTAL 90166/VIRGIN (12.98) +	A Beautiful Lie	■	36
125	115	113	16	THE ALMOST. / TOOTH & NAIL 72441/VIRGIN (12.98)	Southern Weather		39
126	123	115	66	BILLY CURRINGTON / MERCURY 006711/UMGN (13.98)	Doin' Somethin' Right	■	11
127	119	–	14	PAOLO NUTINI / ATLANTIC 94634/AG (15.98)	These Streets		48
128	120	116	77	JOSH TURNER / MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2
129	NEW		1	MARK RONSON / ALLIDO 10031*/RCA (13.98)	Version		129
130	126	125	31	FANTASIA / J 78962/RMG (18.98)	Fantasia	●	19
131	58	55	11	RUSH / ANTHEM/ATLANTIC 135484*/AG (18.98) +	Snakes & Arrows		3
132	100	79	6	DMX / RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) +	The Definition Of X: Pick Of The Litter		26
133	114	140	21	TOBYMAC / FOREFRONT 75579 (17.98)	(portable sounds)		10
134	99	89	10	BOBBY VALENTINO / DTP/DEF JAM 008756/IDJMG (13.98)	Special Occasion		3
135	RE-ENTRY		14	ASHLEY TISDALE / WARNER BROS. 44425 (14.98)	Headstrong		5
136	137	130	17	MODEST MOUSE / EPIC 86139*/SONY BMG (18.98)	We Were Dead Before The Ship Even Sank		1
137	NEW		1	PATTON OSWALT / SUB POP 737 (15.98 CD/DVD) +	Werewolves And Lollipops		137
138	131	124	100	BRAD PAISLEY / ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	2	2
139	146	151	33	INCUBUS / IMMORTAL/EPIC 83852/SONY MUSIC (18.98)	Light Grenades	●	1
140	128	122	15	VICENTE FERNANDEZ / DISCOS 605 07405/SONY BMG NORTE (18.98)	Historia De Un Idolo		81
141	RE-ENTRY		7	CORBIN BLEU / WALT DISNEY 000243 (18.98 CD/DVD) +	Another Side		36
142	130	120	11	VARIOUS ARTISTS / WALT DISNEY 000213 (18.98 CD/DVD) +	High School Musical: The Concert		28
143	94	42	3	PAUL SIMON / WARNER BROS. 159292 (25.98) +	The Essential Paul Simon		42
144	134	137	11	BLAKE SHELTON / WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS		8
145	113	90	6	EDDIE LEVERT SR. & GERALD LEVERT / ATLANTIC 199612/AG (18.98)	Something To Talk About		19
146	144	–	17	KIDZ BOP KIDS / RAZOR & TIE 89141 (18.98)	Kidz Bop 11		4
147	140	148	16	MIMS / CAPITOL 84824* (12.98)	Music Is My Savior		4
148	91	–	2	PASTOR TROY / MONEY & POWER 1M/SMC (18.98)	Tool Muziq		91
149	150	175	16	ERIC CHURCH / CAPITOL NASHVILLE 80745 (18.98)	Sinners Like Me		29
150	133	142	41	GEORGE STRAIT / MCA NASHVILLE 008023/UMGN (13.98)	It Just Comes Natural	■	3
151	135	149	32	CIARA / LAFACE 03336/ZOMBA (18.98) +	Ciara: The Evolution	■	1
152	145	133	19	GARY ALLAN / MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits		3
153	125	114	3	CHRISTIAN CASTRO / UNIVERSAL LATINO 009199 (10.98) +	El Indomable		114
154	121	104	9	GRETCHEN WILSON / COLUMBIA (NASHVILLE) 89201/SBN (18.98)	One Of The Boys		5
155	142	165	39	DIERKS BENTLEY / CAPITOL NASHVILLE 67320 (18.98) +	Long Trip Alone	●	5
156	163	163	14	HELLYEAH / EPIC 77408/SONY MUSIC (18.98)	HellYeah		9
157	136	145	37	KELLIE PICKLER / BNA 01795/SBN (18.98)	Small Town Girl	●	9
158	132	127	9	LIL BOOSIE, WEBBIE & FOXX / TRILL 100451/ASYLUM (16.98)	Survival Of The Fittest		17
159	122	73	3	ALEJANDRO FERNANDEZ / SONY BMG NORTE 10111 (16.98)	Viento A Favor		73
160	148	143	62	RED HOT CHILI PEPPERS / WARNER BROS. 49996* (22.98) +	Stadium Arcadium	2	1
161	57	–	2	TWIZTID / PSYCHOPATHIC 4200 (12.98)	Independents Day		57
162	112	–	2	MARVIN SAPP / VERITY 09433/ZOMBA (17.98)	Thirsty		112
163	NEW		1	TRACY LAWRENCE / ATLANTIC (NASHVILLE) 171108/RHINO (18.98)	The Very Best Of Tracy Lawrence		163
164	NEW		1	DANZIG / EVILIVE 99/MEGAFORCE (32.98)	The Lost Tracks Of Danzig		164
165	129	108	8	SOUNDTRACK / WALT DISNEY 000371 (18.98)	Pirates Of The Caribbean: At World's End		14
166	139	156	19	MONTGOMERY GENTRY / COLUMBIA (NASHVILLE) 94868/SBN (18.98)	Some People Change		23
167	147	141	103	JASON ALDEAN / BROKEN BOW 7557 (17.98)	Jason Aldean	■	37
168	155	200	13	PETER BJORN AND JOHN / ALMOSTGOLD 7402* (12.98)	Writer's Block		155
169	177	186	24	ORIGINAL BROADWAY CAST RECORDING / RHINO 73271 (18.98)	Jersey Boys		85
170	151	150	66	THE PUSSYCAT DOLLS / A&M/INTERSCOPE 005374/IGA (13.98)	PCD	■	5
171	143	155	28	AVENTURA / PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live		124
172	168	166	30	U2 / ISLAND/INTERSCOPE 008027/IGA (13.98) +	U218 Singles		12
173	157	159	9	MARCO ANTONIO SOLIS / FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		114
174	159	160	16	MIKA / CASABLANCA/UNIVERSAL REPUBLIC 008352/UMRG (10.98)	Life In Cartoon Motion		29
175	158	164	36	BIRDMAN & LIL WAYNE / CASH MONEY/UNIVERSAL MOTOWN 007583*/UMRG (13.98)	Like Father, Like Son	●	3
176	181	146	12	JOE / JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		2
177	178	158	41	EVANESCENCE / WIND-UP 13125 (18.98)	The Open Door	■	1
178	180	188	12	JAKE OWEN / RCA NASHVILLE 81172/SBN (11.98)	Startin' With Me		31
179	179	183	48	TRACE ADKINS / CAPITOL NASHVILLE 56731 (18.98) +	Dangerous Man	●	3
180	187	196	62	SNOW PATROL / POLYDOR/A&M/INTERSCOPE 006675/IGA (13.98) +	Eyes Open		27
181	181	161	23	JASON MICHAEL CARROLL / ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country		8
182	165	153	6	ALACRANES MUSICAL / UNIVISION 311054/UG (12.98)	Ahora Y Siempre	○	47
183	127	84	67	FAITH HILL / WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	2	1
184	RE-ENTRY		12	REGINA SPEKTOR / SIRE 44112/WARNER BROS. (15.98)	Begin To Hope		20
185	176	171	36	JOSH GROBAN / 143/REPRISE 44402/WARNER BROS. (18.98) +	Awake	■	2
186	187	187	41	THE KILLERS / ISLAND 007875/IDJMG (13.98)	Sam's Town	■	2
187	154	139	8	CARL THOMAS / UMBRELLA 970618/BUNGALO (15.98)	So Much Better		25
188	186	180	27	BULLET FOR MY VALENTINE / TRUSTKILL 74 (13.98) +	The Poison		128
189	189	182	16	VARIOUS ARTISTS / WALT DISNEY 000244 (18.98)	Disneymania 5: Music Stars Sing Disney... Their Way!		14
190	152	128	6	CHRIS CORNELL / SURETONE/INTERSCOPE 008742/IGA (13.98)	Carry On		17
191	182	184	51	TOOL / TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	■	1
192	RE-ENTRY		7	RBD / EMI TELEVISA 75852/VIRGIN (13.98)	Celestial		15
193	160	121	38	STONE SOUR / ROADRUNNER 618135 (18.98) +	Come What(ever) May	●	4
194	170	169	66	KENNY CHESNEY / BNA 72960/SBN (18.98)	The Road And The Radio	3	1
195	162	138	24	CELTIC WOMAN / MANHATTAN 75410/BLG (18.98)	A New Journey	●	4
196	190	132	40	TONY BENNETT / RPM/COLUMBIA 80070/SONY MUSIC (18.98)	Duets: An American Classic	■	3
197	156	86	3	SOCIAL DISTORTION / TIME BOMB 43548* (16.98)	Greatest Hits		86
198	148	96	3	MARC BROUSSARD / VANGUARD 79874/MCA (16.98)	S.O.S.: Save Our Soul		96
199	188	165	60	DIXIE CHICKS / COLUMBIA 80739/SONY MUSIC (18.98) +	Taking The Long Way	2	1
200	183	173	72	ALAN JACKSON / ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	■	4

A "Today" show performance July 10 pushes a 60% gain. The singer's new album drops Sept. 18.

The gypsy punk band, which guested with Madonna during her Live Earth performance, also bows at No. 2 on Top Heatseekers.

His 2003 debut missed the chart, but his profile has since risen thanks to his production on Amy Winehouse's album (No. 9). His new set debuts with 6,000 sold.

Both Tisdale and Corbin Bleu (No. 141) gain after special editions with bonus content were released at Wal-Mart.

After the album's reissue with bonus songs and remixes, it climbs back on with a 350% gain. It also re-enters Top Latin Albums at No. 10.

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The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen Soundscan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUL 28 2007

HOT 100 Billboard

AIRPLAY MONITORED BY nielsen BDS — SALES DATA COMPILED BY nielsen SoundScan

THE BILLBOARD HOT 100

This Week	Last Week	2 Weeks Ago	Weeks On Chart	Title	Producer (Songwriter)	Artist	Imprint / Promotion Label	Cert.	Peak Position
1	2	3	16	#1 1 WK HEY THERE DELILAH	I. RECHTSCHAID (T. HIGGENSON)	Plain White T's	HOLLYWOOD		1
2	1	1	[illegible]	UMBRELLA	C. STEWART (C.A. STEWART, T. NASH, T. NARRELL, S.C. CARTER)	Rihanna Featuring Jay-Z	SRP/DEF JAM/IDJMG		1
3	3	4	13	BIG GIRLS DON'T CRY	WILL.I.AM (S. FERGUSON, T. GAD)	Fergie	WILL.I.AM/A&M/INTERSCOPE		3
4	4	2	[illegible]	PARTY LIKE A ROCKSTAR	J. PITTMAN (J. PITTMAN, W. WHEDBEE, B. WARD, R. STEPHENS, D. HARDN, R. HIGHTOWER)	Shop Boyz	ONDECK/UNIVERSAL REPUBLIC		2
5	6	6	7	THE WAY I ARE	TIMBALAND, DANJA (T.V. MOSLEY, F.N. HILLS, K.L. HILSON, B. MUHAMMAD, C. NELSON, J. MAULTSBY)	Timbaland Featuring Keri Hilson	MOSLEY/BLACKGROUND/INTERSCOPE		5
6	5	5	[illegible]	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (F.R. NAJM, J. ROBINSON)	T-Pain Featuring Yung Joc	KONVICT/NAPPY BOY/JIVE/ZOMBA		1
7	8	13	[illegible]	A BAY BAY	PHUNK DAWG (C. DOOLEY, E.G. WILLIAMS)	Hurricane Chris	POLO GROUNDS/J/RMG		7
8	10	14	7	GREATEST GAINER/AIRPLAY BARTENDER	T-PAIN (F.R. NAJM, A. THIAM)	T-Pain Featuring Akon	KONVICT/NAPPY BOY/JIVE/ZOMBA		8
9	7	7	[illegible]	MAKES ME WONDER	M. ENDERT, MAROON 5 (A. LEVINE, J. CARMICHAEL, M. MADDEN)	Maroon 5	A&M/OCTONE/INTERSCOPE		1
10	11	12	[illegible]	MAKE ME BETTER	TIMBALAND (J.D. JACKSON, T.V. MOSLEY, S. SMITH)	Fabolous Featuring Ne-Yo	DESERT STORM/DEF JAM/IDJMG		10
11	9	11	[illegible]	BIG THINGS POPPIN' (DO IT)	M. FRESH (C. HARRIS, JR., B. THOMAS)	T.I.	GRAND HUSTLE/ATLANTIC		9
12	12	8	[illegible]	SUMMER LOVE	TIMBALAND, J. TIMBERLAKE, DANJA (J. TIMBERLAKE, T.V. MOSLEY, F.N. HILLS)	Justin Timberlake	JIVE/ZOMBA		6
13	14	24	[illegible]	WHAT I'VE DONE	R. RUBIN, M. SHINODA (M. SHINODA, C. BENNINGTON, LINKIN PARK)	Linkin Park	WARNER BROS.		7
14	16	10	[illegible]	REHAB	M. RONSON (A. WINEHOUSE)	Amy Winehouse	UNIVERSAL REPUBLIC		9
15	15	15	[illegible]	THNKS FR TH MMRS	BABYFACE (FALL OUT BOY)	Fall Out Boy	FUELED BY RAMEN/ISLAND/IDJMG		11
16	13	6	[illegible]	GIRLFRIEND	DR. LUKE (A. LAVIGNE, L. GOTTWALD)	Avril Lavigne	RCA/RMG	■	1
17	21	30	[illegible]	BEAUTIFUL GIRLS	J. ROTEM (J. ROTEM, K. ANDERSON, S. JORDAN, J. LEIBER, M. STOLLER, B.E. KING)	Sean Kingston	BELUGA HEIGHTS/EPIC		17
18	17	16	[illegible]	BEFORE HE CHEATS	M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE	■	8
19	22	26	[illegible]	WAIT FOR YOU	STARGATE (T. JACKSON, M.S. ERIKSEN, T.E. HERMANSEN)	Elliott Yamin	HICKORY		19
20	69	80	[illegible]	SHAWTY	DRUMMA BOY, ENSAYNE (A. WASHINGTON, C. GHOLSON, F. MILES, F.R. NAJM)	Plies Featuring T-Pain	SLIP-N-SLIDE/ATLANTIC		20
21	18	19	[illegible]	HOME	H. BENSON (C. DAUGHTRY)	Daughtry	RCA/RMG		5
22	34	39	[illegible]	SHUT UP AND DRIVE	E. ROGERS, C. STURKEN (E. ROGERS, C. STURKEN, S. MORRIS, P. HOOK, B. SUMNER, G. GILBERT)	Rihanna	SRP/DEF JAM/IDJMG		22
23	48	77	3	GREATEST GAINER/DIGITAL POTENTIAL BREAKUP SONG	A. ARMATO, T. JAMES (A. MICHALKA, A. MICHALKA, A. ARMATO, T. JAMES)	Aly & AJ	HOLLYWOOD		23
24	26	34	[illegible]	ROCKSTAR	NICKELBACK, J. MOI (C. KROEGER, NICKELBACK)	Nickelback	ROADRUNNER/ATLANTIC/LAVA		24
25	19	16	[illegible]	GET IT SHAWTY	J. LACKEY (J. LACKEY, R. LOVETT, Z. WALLACE, L. POLITE)	Lloyd	THE INC./UNIVERSAL MOTOWN		10
26	28	32	[illegible]	SAME GIRL	LIL RONNIE, R. KELLY, RONNIE (R. KELLY, R. JACKSON, J. SMITH)	R. Kelly Duet With Usher	JIVE/ZOMBA		20
27	23	28	[illegible]	THE SWEET ESCAPE	A. THIAM, G. TUINFORT (G. STEFANI, A. THIAM, G. TUINFORT)	Gwen Stefani Featuring Akon	INTERSCOPE		2
28	20	17	[illegible]	POP, LOCK & DROP IT	THA BAKERY (L. FRANKS, JR., D. SMITH, C. MILLER)	Huey	HITZ COMMITTEE/JIVE/ZOMBA		6
29	33	40	[illegible]	WHINE UP	REDONE (K. DELUNA, REDONE, J. SEWELL-ULEPIC, D. O'BRIAN, T. EDMOND)	Kat Deluna Featuring Elephant Man	EPIC		29
30	35	46	[illegible]	SEXY LADY	R. HOLLADAY (C. WARD, R. WATSON, V. MOLINA, D. BLACK, J. BARRY)	Yung Berg Featuring Junior	YUNG BOSS/EPIC/KOCH		30
31	24	29	[illegible]	GLAMOROUS	POLOW DA DON (S. FERGUSON, J. JONES, W. ADAMS, E. WILLIAMS, C. BRIDGES)	Fergie Featuring Ludacris	WILL.I.AM/A&M/INTERSCOPE		1
32	36	49	[illegible]	LIKE THIS	W. THOMAS, D. SCHOFIELD (W. THOMAS, D. SCHOFIELD, S. MIMS)	Mims	CAPITOL		32
33	27	23	[illegible]	U + UR HAND	M. MARTIN, DR. LUKE (PINK, M. MARTIN, L. GOTTWALD, RAMI)	Pink	LAFACE/ZOMBA		9
34	25	21	[illegible]	LIP GLOSS	J. CHAMBERS (N. KIRKLAND, J. CHAMBERS)	Lil Mama	JIVE/ZOMBA		10
35	32	22	[illegible]	NEVER WANTED NOTHING MORE	B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney	BNA		22
36	29	31	[illegible]	GIVE IT TO ME	TIMBALAND, DANJA (T.V. MOSLEY, F.N. HILLS, T. CLAYTON, N. FURTADO, J. TIMBERLAKE)	Timbaland Featuring Nelly Furtado & Justin Timberlake	MOSLEY/BLACKGROUND/INTERSCOPE		1
37	42	43	[illegible]	THE GREAT ESCAPE	M. SQUIRE (M. JOHNSON, S. HOLLANDER, D. KATZ)	Boys Like Girls	COLUMBIA		37
38	38	36	[illegible]	LOST IN THIS MOMENT	J. RICH, P. KENNY (K. ANDERSON, R. CLAWSON, J.D. RICH)	Big & Rich	WARNER BROS. (NASHVILLE)/WRN		36
39	37	37	10	TAMBOURINE	SWIZZ BEATZ (E. JEFFERS, K. DEAN, S. GARRETT)	Eve	AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN		37
40	41	42	[illegible]	TEARDROPS ON MY GUITAR	N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		40
41	39	35	[illegible]	LEAN LIKE A CHOLO	FINGAZZ (J.A. MARTINEZ, J. STARY)	Down A.K.A. Kilo	SILENT GIANT/MACHETE		34
42	49	51	[illegible]	WHEN I SEE U	MIDI MAFIA, MZMERIQ (S. WATTERS, L. BIANCANIELLO, K. NISTO, W. NUGENT, J. SEWELL-ULEPIC, E. RURI)	Fantasia	J/RMG		42
43	43	38	[illegible]	WIPE ME DOWN	J. ALLEN (T. REED, W. GRADNEY, T. HATCH)	Lil Boosie Featuring Foxx & Webbie	TRILL/ASYLUM/ATLANTIC		38
44	30	50	[illegible]	LIKE THIS	POLOW DA DON, S. GARRETT (S. GARRETT, K. ROWLAND, E. JEFFERS, J. JONES, J.L. PERRY)	Kelly Rowland Featuring Eve	MUSIC WORLD/COLUMBIA		10
45	53	63	[illegible]	FIRST TIME	J. COLE, LIFEHOUSE (J. WADE, J. COLE)	Lifehouse	GEFFEN		45
46	51	62	[illegible]	DO YOU	THE HEAVYWEIGHTS, NE-YO (S. SMITH, M. SPARKMAN, M. ALLEN)	Ne-Yo	DEF JAM/IDJMG		46
47	HOT SHOT DEBUT		1	CRANK THAT (SOULJA BOY)	SOULJA BOY (D. WAY)	Soulja Boy	COLLIPARK/INTERSCOPE		47
48	64	67	[illegible]	LET IT GO	M. ELLIOTT, LAMB (K. COLE, M. ELLIOTT, C. LAMB, K. JONES, J. KNIGHT, M. TUME)	Keyshia Cole Featuring Missy Elliott & Lil' Kim	IMANI/GEFFEN		48
49	31	20	[illegible]	NEVER AGAIN	D. KAHNE, HALBERT, J. MESSER (K. CLARKSON, J. MESSER)	Kelly Clarkson	RCA/RMG		8
50	54	59	[illegible]	I NEED YOU	B. GALLIMORE, T. MCGRAW, D. SMITH (D.C. LEE, T. LANE)	Tim McGraw With Faith Hill	CURB		50
51	46	60	[illegible]	HOW DO I BREATHE	STARGATE (M.S. ERIKSEN, T.E. HERMANSEN, T. JACKSON)	Mario	3RD STREET/J/RMG		46
52	61	82	[illegible]	WHEN YOU'RE GONE	B. WALKER (A. LAVIGNE, B. WALKER)	Avril Lavigne	RCA/RMG		52
53	44	44	[illegible]	BECAUSE OF YOU	STARGATE, NE-YO (S. SMITH, T.E. HERMANSEN, M.S. ERIKSEN)	Ne-Yo	DEF JAM/IDJMG		2
54	52	47	[illegible]	DO YOU KNOW? (THE PING PONG SONG)/DIMELO	S. GARRETT, KIKO, E. IGLESIAS, C. PAULAR (S. GARRETT, KIKO, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias	UNIVERSAL LATINO/INTERSCOPE		21
55	56	56	10	TEACHME	I. BARIAS, C. HAGGINS (C. HAGGINS, C. WILLIAMS, I. BARIAS, J. SMITH, R. BOWLAND, A. BLACKSTONE, N. TYKE)	Musiq Soulchild	ATLANTIC		55
56	66	69	10	I TOLD YOU SO	D. HUFF, K. URBAN (K. URBAN)	Keith Urban	CAPITOL NASHVILLE		56
57	45	33	[illegible]	I TRIED	A. THIAM, G. TUINFORT (S. HOWSE, C. SCRUGGS, A. HENDERSON, G. TUINFORT, A. THIAM)	Bone Thugs-N-Harmony Featuring Akon	FULL SURFACE/INTERSCOPE		6
58	50	45	[illegible]	LIKE A BOY	CALVO DA GR8, CIARA, THE CLUTCH (C. PHARRIS, C. NELSON, B. MUHAMMAD, J. QUE, E. LEWIS, C. KENON)	Ciara	LAFACE/ZOMBA		19
59	57	61	[illegible]	4 IN THE MORNING	T. KANAL (G. STEFANI, T. KANAL)	Gwen Stefani	INTERSCOPE		57
60	55	48	12	ICKY THUMP	J. WHITE III (J. WHITE III)	The White Stripes	THIRD MAN/WARNER BROS.		26
61	73	75	[illegible]	EVERYTHING	B. ROCK (M. BUBLE, A. CHANG, A. FOSTER-GILLIES)	Michael Buble	143/REPRISE		46
62	47	27	[illegible]	NOBODY'S PERFECT	M. GERRARD (M. GERRARD, R. NEVIL)	Hannah Montana	WALT DISNEY		27
63	40	25	[illegible]	LIFE'S WHAT YOU MAKE IT	M. GERRARD (M. GERRARD, R. NEVIL)	Hannah Montana	WALT DISNEY		25
64	60	57	20	BETTER THAN ME	B. HOWES (A. WINKLER, H. HANSON, L. GARVEY, M. KING, M. RODDER, B. HOWES)	Hinder	UNIVERSAL REPUBLIC		31
65	62	52	[illegible]	BECAUSE OF YOU	R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson	MCA NASHVILLE		52
66	72	61	[illegible]	PARALYZER	JOHNNY K (FINGER ELEVEN)	Finger Eleven	WIND-UP		66
67	84	87	[illegible]	WHO KNEW	M. MARTIN, DR. LUKE (PINK, M. MARTIN, L. GOTTWALD)	Pink	LAFACE/ZOMBA		67
68	59	55	[illegible]	(YOU WANT TO) MAKE A MEMORY	D. HUFF (J. BON JOVI, R. SAMBORA, D. CHILD)	Bon Jovi	ISLAND/MERCURY/IDJMG		27
69	75	78	[illegible]	TEENAGERS	R. CAVALLO, MY CHEMICAL ROMANCE (MY CHEMICAL ROMANCE)	My Chemical Romance	REPRISE		69
70	77	83	10	GET ME BODIED	SWIZZ BEATZ, B. KNOWLES, S. GARRETT (B. KNOWLES, K. DEAN, S. GARRETT, M. RIDDICK, A. BEYINCE, S. KNOWLES)	Beyonce	MUSIC WORLD/COLUMBIA		70
71	58	58	[illegible]	PLEASE DON'T GO	TANK (TANK, L. BEREAL)	Tank	GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN		42
72	63	53	[illegible]	TICKS	F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley	ARISTA NASHVILLE		40
73	85	-	[illegible]	LOVESTONED	TIMBALAND, J. TIMBERLAKE, DANJA (J. TIMBERLAKE, T.V. MOSLEY, F.N. HILLS)	Justin Timberlake	JIVE/ZOMBA		73
74	76	79	[illegible]	THESE ARE MY PEOPLE	T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins	CURB		74
75	70	68	[illegible]	GOOD DIRECTIONS	C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington	MERCURY		42
76	74	78	[illegible]	JOHNNY CASH	M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW		70
77	79	85	[illegible]	A DIFFERENT WORLD	M.A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington	LYRIC STREET		63
78	65	54	[illegible]	WE TAKIN' OVER	DANJA (K. M. KHALED, A. THIAM, D. CARTER, B. WILLIAMS, C.J. HARRIS, JR., J.A. CARTEGENA, W. ROBERTS II, N. HILLS)	DJ Khaled Feat. T.I., Akon, Rick Ross, Fat Joe, Lil' Wayne & Baby	TERROR SQUAD/KOCH		28
79	68	-	[illegible]	YOU KNOW WHAT IT IS	W. JEAN, J. DUPLESSIS (W. JEAN, J. DUPLESSIS, S. JEAN, C.J. HARRIS, JR.)	T.I. Featuring Wyclef Jean	GRAND HUSTLE/ATLANTIC		68
80	67	65	[illegible]	LUCKY MAN	D. WRIGHT, R. RUTHERFORD (D.C. LEE, D. TURNBULL)	Montgomery Gentry	COLUMBIA (NASHVILLE)		65
81	71	71	[illegible]	WRAPPED	T. BROWN, G. STRAIT (B. ROBISON)	George Strait	MCA NASHVILLE		71
82	80	74	[illegible]	FIND OUT WHO YOUR FRIENDS ARE	T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence	ROCKY COMFORT/CO5		61
83	83	86	[illegible]	STARTIN' WITH ME	J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen	RCA NASHVILLE		83
84	76	64	[illegible]	ANONYMOUS	TIMBALAND, K. LOGAN (E. LEWIS, J. QUE, B. MUHAMMAD, C. NELSON, T.V. MOSLEY, K. LOGAN, L. HARMON)	Bobby Valentino Featuring Timbaland	DTP/DEF JAM/IDJMG		49
85	61	73	[illegible]	FOREVER	H. BENSON, PAPA ROACH (T. ESPERANCE, J. HORTON, J. SHADDIX, D. BUCKNER)	Papa Roach	EL TONAL/GEFFEN		55
86	99	-	2	MISERY BUSINESS	D. BENDETH (H. WILLIAMS, J. FARRO)	Paramore	FUELED BY RAMEN/ATLANTIC/LAVA		86
87	86	-	[illegible]	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	RICHARD AND THE TWINS (J. RZEZNIK)	Goo Goo Dolls	WARNER BROS.		86
88	88	96	[illegible]	EASY	DANJA (F.N. HILLS, RIKKO, P. DEANDA, T. THOMAS, N. FRIERSON, D. CARTER)	Paula DeAnda Featuring Bow Wow	ARISTA/RMG		88
89	89	94	[illegible]	I WONDER	B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA		89
90	93	-	2	CUPID SHUFFLE	MR. PHAT (B. BERNARD, I. WILLIAMS, A. PLATT)	Cupid	ATLANTIC		90
91	87	88	[illegible]	BEAUTIFUL LIAR	STARGATE, B. KNOWLES, S. MEBARAK R. (B. KNOWLES, M.S. ERIKSEN, T.E. HERMANSEN, A. GHOST, I. DENCH)	Beyonce & Shakira	MUSIC WORLD/COLUMBIA		3
92	92	90	[illegible]	LITTLE WONDERS	M. SERLETIC (R. THOMAS)	Rob Thomas	WALT DISNEY/MELISMA/ATLANTIC		58
93	82	70	[illegible]	OUTTA MY SYSTEM	J. DUPRI, LRoc, NO I.D. (J. DUPRI, J. ALSTON, R. JAMES)	Bow Wow Featuring T-Pain & Johnta Austin	COLUMBIA		22
94	94	-	2	TOUGH	C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan	BROKEN BOW		94
95	90	84	[illegible]	MOMENTS	J. LEO, T. GENTRY (A. TATE, S. TATE, D. BENG)	Emerson Drive	MIDAS/NEW REVOLUTION		56
96	95	-	[illegible]	EVERYDAY AMERICA	B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland	MERCURY		95
97	RE-ENTRY		[illegible]	UNTIL THE END OF TIME	TIMBALAND, J. TIMBERLAKE, DANJA (J. TIMBERLAKE, T.V. MOSLEY, F.N. HILLS)	Justin Timberlake	JIVE/ZOMBA		97
98	96	97	[illegible]	BUBBLY	M. BLUE, K. CAILLAT (C. CAILLAT, J. REEVES)	Colbie Caillat	UNIVERSAL REPUBLIC		91
99	100	-	[illegible]	GUYS LIKE ME	J. JOYCE (E. CHURCH, J. RUTTAR)	Eric Church	CAPITOL NASHVILLE		99
100	NEW		[illegible]	NEVER TOO LATE	H. BENSON (THREE DAYS GRACE, G. BROWN)	Three Days Grace	JIVE/ZOMBA		100

Rapper rises into top 10 of Hot 100 Airplay (14-10) and climbs 7-6 on Hot Digital Songs (64,000 downloads).

Singer cracks top 20 on this chart and moves into top 10 on Pop 100 (11-9).

Fort Myers, Fla., native's debut effort is one of three "Shawty"-titled tracks in the top 25. Title owns top debut on Hot Digital Songs (No. 20, 33,000 downloads).

Boston-based quartet, currently on the road as part of the Vans Warped tour, hits a new peak with its debut chart appearance. Album also hits new high (No. 65) on The Billboard 200 with its best one-week total (11,000).

Hot Shot Debut honors go to newcomer Soulja Boy at No. 47, who claims 17 million audience impression (up 35%) and a No. 43 entry on Hot Digital Songs (22,000 downloads).

BETWEEN THE BULLETS silvio@billboard.com

T'S COUNT DOWN TO FIRST NO. 1

Plain White T's earn their first Hot 100 No. 1 as "Hey There Delilah" continues its staircase climb, stepping from No. 2. The song has progressed one place each week since it leaped 16-6 in the June 23 issue, the first time we have seen a 6-5-4-3-2-1 climb in the Nielsen Music-era.

"Delilah" holds No. 1 for a third week on Hot Digital Songs, but its sales slide (down 12%) for the first time in its 15 weeks on that list. The song's initial move into the top 10 on Hot 100 Airplay (11-9, 63.5 million audience impressions) offsets the loss in sales points. —*Silvio Pietroluongo*

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 92 adult top 40 stations, 98 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT 100 — JUL 28 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 (3 WKS) UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
2	3	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
3	2	19	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
4	5	8	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	4	16	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	10	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
7	10	7	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
8	7	14	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	11	6	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
10	14	6	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
11	8	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	9	14	HOME	DAUGHTRY (RCA/RMG)
13	15	19	WHEN I SEE U	FANTASIA (J/RMG)
14	16	12	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
15	13	45	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
16	21	5	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
17	16	11	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
18	17	11	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
19	12	17	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
20	23	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
21	27	6	DO YOU	NE-YO (DEF JAM/IDJMG)
22	30	6	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
23	25	14	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
24	28	13	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
25	33	5	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)
26	20	19	U + UR HAND	PINK (LAFACE/ZOMBA)
27	26	30	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
28	19	21	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
29	22	19	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
30	24	24	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
31	29	7	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
32	31	12	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
33	37	5	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
34	42	5	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
35	38	10	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
36	35	15	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
37	32	14	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
38	43	8	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
39	36	20	LIKE A BOY	CIARA (LAFACE/ZOMBA)
40	39	22	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
41	41	9	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
42	34	15	WRAPPED	GEORGE STRAIT (MCA NASHVILLE)
43	49	6	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
44	44	12	STARTIN' WITH ME	JAKE OWEN (RCA NASHVILLE)
45	53	6	LIKE THIS	MIMS (CAPITOL)
46	48	11	JOHNNY CASH	JASON ALDEAN (BROKEN BOW)
47	54	4	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
48	40	14	LUCKY MAN	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
49	61	10	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
50	52	9	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)

1,074 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 (7 WKS) HOME	DAUGHTRY (RCA/RMG)	★
2	2	10	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
3	5	11	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	★
4	3	11	FIRST TIME	LIFEHOUSE (GEFFEN)	★
5	4	27	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
6	6	30	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
7	7	35	U + UR HAND	PINK (LAFACE/ZOMBA)	★
8	10	6	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
9	9	27	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
10	9	31	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	★
11	11	24	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	★
12	12	31	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	★
13	15	16	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	★
14	13	21	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
15	14	33	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
16	16	19	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)	
17	17	6	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)	★
18	20	7	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
19	19	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
20	21	12	DIG	INCUBUS (IMMORTAL/EPIC)	
21	19	14	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
22	23	12	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
23	27	4	WHO KNEW	PINK (LAFACE/ZOMBA)	★
24	25	9	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
25	26	9	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN/CAPITOL)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	18	#1 (1 WK) EVERYTHING	MICHAEL BUBLE (143/REPRISE)	★
2	1	46	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
3	2	40	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
4	4	39	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
5	8	10	HOME	DAUGHTRY (RCA/RMG)	★
6	6	13	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	7	13	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	★
8	9	26	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)	
9	9	46	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
10	10	41	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	★
11	11	25	RAINCOAT	KELLY SWEET (RAZOR & TIE)	
12	12	27	IRREPLACEABLE	BEYONCE (COLUMBIA)	★
13	13	14	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	★
14	14	9	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	16	18	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)	★
16	17	9	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	★
17	19	17	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	★
18	18	20	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
19	25	3	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
20	20	8	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR CONCORD)	
21	21	5	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	★
22	22	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
23	24	5	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	
24	26	9	LEMONADE	CHRIS RICE (INO/COLUMBIA)	
25	28	8	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	15	#1 (3 WKS) HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	
2	2	13	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
3	3	6	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
4	5	6	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
5	4	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
6	7	4	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
7	6	20	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	■
8	9	12	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
9	12	15	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
10	11	14	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	13	10	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
12	27	3	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
13	10	20	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
14	14	6	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
15	26	6	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
16	8	6	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
17	21	12	ROCKSTAR	NICKELBACK (ROADRUNNER)	
18	15	6	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
19	16	5	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
20	-	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
21	17	13	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
22	23	10	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
23	16	24	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
24	29	8	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
25	39	6	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
26	24	44	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
27	28	28	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
28	30	6	LIKE THIS	MIMS (CAPITOL)	
29	22	19	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
30	35	6	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
31	32	20	HOME	DAUGHTRY (RCA/RMG)	
32	36	10	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
33	25	6	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	
34	20	12	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
35	31	15	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
36	49	6	FIRST TIME	LIFEHOUSE (GEFFEN)	
37	33	3	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	
38	19	3	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)	
39	52	2	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
40	47	3	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
41	42	16	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
42	43	2	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
43	-	1	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	
44	37	21	U + UR HAND	PINK (LAFACE/ZOMBA)	
45	38	16	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
46	46	12	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	
47	41	10	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
48	44	19	2 STEP	UNK (BIG OOMP/KOCH)	
49	59	6	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
50	45	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
51	34	7	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
52	40	14	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
53	53	23	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
54	54	8	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	
55	46	3	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	
56	58	5	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)	
57	-	2	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	
58	62	26	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
59	50	11	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND/MERCURY/IDJMG)	
60	65	43	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
61	56	2	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	
62	51	12	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	
63	-	1	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
64	60	17	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
65	61	10	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	
66	55	15	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	
67	-	1	PARALYZER	FINGER ELEVEN (WIND-UP)	
68	63	26	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
69	64	9	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
70	66	16	LIKE A BOY	CIARA (LAFACE/ZOMBA)	
71	57	35	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
72	68	21	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
73	74	2	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)	
74	-	1	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
75	75	40	WALK IT OUT	UNK (BIG OOMP/KOCH)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	★
2	3	12	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	★
3	2	9	TARANTULA	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	★
4	5	22	PARALYZER	FINGER ELEVEN (WIND-UP)	★
5	4	20	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	★
6	6	12	CAPITAL G	NINE INCH NAILS (NOTHING/INTERSCOPE)	★
7	7	26	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	
8	9	19	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)	THE ALMOST (TOOTH & NAIL/VIRGIN)	
9	14	9	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	★
10	6	27	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
11	12	10	THE HEINRICH MANEUVER	INTERPOL (CAPITOL)	★
12	11	22	ALL THE SAME	SICK PUPPIES (RMR/VIRGIN)	
13	17	5	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	★
14	15	6	SHE BUILDS QUICK MACHINES	VELVET REVOLVER (RCA/RMG)	★
15	10	17	THE BIRD AND THE WORM	THE USED (REPRISE)	★
16	16	9	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	★
17	18	52	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
18	21	11	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)	★
19	13	16	TIME WON'T LET ME GO	THE BRAVERY (ISLAND/IDJMG)	
20	20	27	DIG	INCUBUS (IMMORTAL/EPIC)	★
21	25	5	OIL AND WATER	INCUBUS (IMMORTAL/EPIC)	★
22	22	6	FAR BEHIND	SOCIAL DISTORTION (TIME BOMB)	
23	26	7	FAMOUS	PUDDLE OF MUDD (FLAWLESS/GEFFEN)	
24	24	8	EVOLUTION	KORN (VIRGIN)	
25	23	16	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★

AIRPLAY MONITORED BY nielsen BDS

SALES DATA COMPILED BY nielsen SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 (2 WKS) BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	2	17	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
3	3	15	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
4	5	9	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	4	6	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
7	7	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	8	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
9	11	16	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
10	10	15	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	8	20	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
12	14	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	12	17	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
14	17	4	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
15	13	15	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
16	26	6	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
17	21	11	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
18	15	20	HOME	DAUGHTRY (RCA/RMG)
19	16	45	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
20	16	34	U + UR HAND	PINK (LAFACE/ZOMBA)
21	23	6	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
22	19	24	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
23	25	25	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
24	37	3	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
25	31	13	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
26	22	27	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
27	32	5	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
28	24	7	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
29	27	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
30	20	6	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
31	29	18	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
32	30	21	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
33	34	9	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
34	43	6	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
35	33	20	LIKE A BOY	CIARA (LAFACE/ZOMBA)
36	28	13	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
37	–	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
38	42	10	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
39	41	10	LIKE THIS	MIMS (CAPITOL)
40	36	11	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
41	49	10	FIRST TIME	LIFEHOUSE (GEFFEN)
42	53	5	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
43	52	16	WHO KNEW	PINK (LAFACE/ZOMBA)
44	38	18	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
45	48	27	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
46	48	6	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
47	40	15	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
48	45	23	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
49	39	7	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
50	47	4	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
51	35	3	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)
52	60	6	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
53	56	7	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
54	58	21	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
55	44	15	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
56	–	1	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
57	51	26	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
58	50	24	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
59	62	17	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS./NASHVILLE/WRN)
60	54	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
61	55	21	2 STEP	UNK (BIG OOMP/KOCH)
62	57	12	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
63	67	6	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
64	59	20	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
65	51	3	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)
66	68	6	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
67	71	5	CLOTHES OFF!!	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
68	61	9	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
69	63	11	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
70	65	22	THIS IS WHY I'M HOT	MIMS (CAPITOL)
71	66	2	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
72	76	6	PARALYZER	FINGER ELEVEN (WIND-UP)
73	82	4	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
74	64	16	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
75	70	8	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
76	69	16	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
77	73	18	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
78	75	3	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)
79	88	5	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)
80	72	3	BECAUSE OF YOU	REBA MCENTIRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
81	94	3	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
82	78	14	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
83	74	20	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/RME/REPRISE)
84	77	20	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)
85	87	9	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
86	95	4	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
87	80	3	G.N.O. (GIRL'S NIGHT OUT)	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
88	84	15	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
89	91	2	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
90	86	4	DO YOU	NE-YO (DEF JAM/IDJMG)
91	79	19	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)
92	83	30	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
93	–	1	STRANGER	HILARY DUFF (HOLLYWOOD)
94	–	1	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)
95	–	5	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
96	100	2	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
97	97	16	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
98	85	18	YOU KNOW I'M NO GOOD	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
99	–	1	HIP HOP POLICE	CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL MOTOWN)
100	–	6	A DIFFERENT WORLD	BUCKY COVINGTON (LYRIC STREET)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 (2 WKS) BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
2	4	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
3	3	16	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	★
4	2	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
5	5	14	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
6	7	9	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	★
7	6	17	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	★
8	6	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
9	11	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
10	14	9	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
11	10	17	HOME	DAUGHTRY (RCA/RMG)	★
12	9	23	U + UR HAND	PINK (LAFACE/ZOMBA)	★
13	12	25	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
14	13	11	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
15	15	24	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
16	16	13	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
17	19	6	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
18	17	19	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	★
19	16	14	LIKE A BOY	CIARA (LAFACE/ZOMBA)	★
20	20	10	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	★
21	24	7	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	★
22	21	10	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
23	25	7	CLOTHES OFF!!	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
24	26	4	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
25	31	7	WHO KNEW	PINK (LAFACE/ZOMBA)	★
26	29	5	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
27	26	7	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
28	27	7	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
29	23	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
30	22	20	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
31	36	4	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	★
32	30	13	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	★
33	32	19	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	★
34	34	24	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
35	35	9	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
36	40	12	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
37	39	20	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
38	33	14	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
39	38	21	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
40	45	3	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
41	37	25	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
42	48	2	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
43	41	21	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
44	42	18	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	
45	44	8	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
46	46	4	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
47	47	3	FIRST TIME	LIFEHOUSE (GEFFEN)	
48	43	17	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
49	50	3	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)	★
50	–	1	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	

27 mainstream top ... days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	22	2	#1 (1 WK) GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	8	ONLY THE WORLD	MANDISA (SPARROW)
3		1	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
4	2	10	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
5	3	6	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	4	8	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
7	11	5	GET MY WEIGHT UP	BIGS FACE (IV EVA ENTERTAINMENT/FACE2FACE)
8	9	4	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
9	5	25	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
10	8	19	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
11	–	1	STRONG ARM	J-MIZZ (STREET PRIDE)
12	15	5	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
13	12	3	SMOKERS OUTSIDE THE HOSPITAL DOORS	EDITORS (FADER/KITCHENWARE/EPIC)
14	10	16	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
15	6	4	DO IT AGAIN	THE CHEMICAL BROTHERS (FREESTYLE DUST/VIRGIN)
16	–	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
17	7	6	OOH WEE	AYANNA (ELENE)
18	–	1	CASH DROP	CHAIN GANG PAROLEES (SODA FREE/STREET PRIDE)
19	14	9	STACKS ON DECK	PE.S.O. (YA LIFE/SUGAR WATER)
20	19	48	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
21	24	67	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
22	13	22	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
23	18	6	YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/INTERSCOPE)
24	16	127	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
25	48	5	HEART IT RACES	ARCHITECTURE IN HELSINKI (POLYVINYL)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release.

ARTIST/Title/LABEL (Score) — Chart Rank

POP 100 AIRPLAY

- Shut Up And Drive IDJMG (68.3) — 21
- LoveStoned ZOMBA (73.8) — 24
- Who Knew ZOMBA (71.0) — 25
- Rockstar LAVA (78.1) — 26
- When You're Gone RMG (71.0) — 31
- Time After Time EPIC (78.3) — 49
- Pictures Of You VIRGIN (68.7) — –
- Beautiful Disaster IDJMG (72.8) — –
- You Ruined Me ZOMBA (72.3) — –

ADULT TOP 40

- (You Want To) Make A Memory IDJMG (72.8) — 13
- ★ Before It's Too Late (Sam And Mikaela's Theme) WARNER BROS. (74.8) — 17
- Face Down VIRGIN (70.3) — 18
- Who Knew ZOMBA (70.2) — 23
- Summer Love ZOMBA (65.7) — 24
- 4 In The Morning INTERSCOPE (73.8) — 30
- All At Once EPIC (72.2) — 31
- Everything REPRISE (77.3) — 38

ADULT CONTEMPORARY

- Little Wonders ATLANTIC (83.5) — 13
- February Song REPRISE (71.8) — 16
- My Wish HOLLYWOOD (82.0) — 16
- Anyway RCA NASHVILLE (74.8) — 17
- (You Want To) Make A Memory IDJMG (75.7) — 21
- If Everyone Cared LAVA (78.0) — 25

MODERN ROCK

- She Builds Quick Machines RMG (70.2) — 14
- Teenagers REPRISE (78.5) — 18
- Supermassive Black Hole WARNER BROS. (76.8) — 18
- ★ Oil And Water EPIC (70.0) — 21
- All Around Me INTERSCOPE (76.3) — 28
- Missed The Boat EPIC (85.5) — 29
- Rehab UNIVERSAL REPUBLIC (74.8) — 36

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

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Billboard R&B/HIP-HOP

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT	PEAK POSITION
1	1	71	3	#1 2 WKS T.I. / GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
2	2	–	2	KELLY ROWLAND / MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		2
3	4	1	5	T-PAIN / KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
4	5	2	[illegible]	R. KELLY / JIVE 08532/ZOMBA (18.98)	Double Up		1
5	3	3	[illegible]	FABOLOUS / DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
6	8	4	11	NE-YO / DEF JAM 008687*/IDJMG (13.98)	Because Of You		1
7	6	5	8	RIHANNA / SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		3
8	7	5	19	AMY WINEHOUSE / UNIVERSAL REPUBLIC 008428*/UMRG (18.98)	Back To Black	●	6
[illegible]	16	10	4	GREATEST GAINER CHRISETTE MICHELE / DEF JAM 008774/IDJMG (18.98)	I Am		5
10	13	9	41	ROBIN THICKE / STAR TRAK/INTERSCOPE 008146*/IGA (13.98)	The Evolution Of Robin Thicke	■	1
11	12	8	5	DJ KHALED / TERROR SQUAD 4228/KOCH (17.98)	We The Best		2
12	10	7	4	SHOP BOYZ / ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		4
13	14	11	8	YOUNG JEEZY PRESENTS U.S.D.A. / CORPORATE THUGZ/DEF JAM 008748*/IDJMG (18.98)	Cold Summer: The Authorized Mixtape		1
14	9	12	5	TANK / BLACKGROUND/UNIVERSAL MOTOWN 088982/UMRG (13.98)	Sex Love & Pain		1
15	17	20	46	BEYONCE / COLUMBIA 80920*/SONY MUSIC (18.98)	B'Day	3	1
16	18	14	18	MUSIQ SOULCHILD / ATLANTIC 105401*/AG (18.98)	Luvenmusiq	●	1
17	24	16	44	JUSTIN TIMBERLAKE / JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
18	11	–	[illegible]	PASTOR TROY / MONEY & POWER 185/SMC (18.98)	Tool Muziq		11
19	19	17	16	BONE THUGS-N-HARMONY / FULL SURFACE/INTERSCOPE 008208*/IGA (13.98)	Strength & Loyalty		2
20	23	16	[illegible]	AKON / KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
21	27	26	16	TIMBALAND / MOSLEY/BLACKGROUND/INTERSCOPE 008584*/IGA (13.98)	Timbalend Presents Shock Value		3
22	21	15	[illegible]	EDDIE LEVERT SR. & GERALD LEVERT / ATLANTIC 199612/AG (18.98)	Something To Talk About		5
23	22	23	31	FANTASIA / J 78962/RMS (18.98)	Fantasia	●	3
24	28	25	46	CORINNE BAILEY RAE / CAPITOL 66481 (12.98)	Corinne Bailey Rae	■	3
25	20	18	18	BOBBY VALENTINO / STARGET JAM INT'L/IDJMG (13.98)	Special Occasion		1
26	25	22	[illegible]	LIL BOOSIE, WEBBIE & FOXX / TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		3
27	26	24	18	LLOYD / THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	●	2
28	15	–	[illegible]	COLLIE BUDDZ / COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		18
29	29	27	8	CARL THOMAS / UMBRELLA 970118/BUNDALO (15.98)	So Much Better		4
30	32	29	12	JOE / JIVE 00704/ZOMBA (18.98)	Ain't Nothing Like Me		1
31	NOT SHOT DEBUT		1	KOOL & THE GANG / KTFA/NEW DOOR 009088/UME (13.98)	Still Kool		31
32	30	26	[illegible]	DMX / RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) +	The Definition Of X: Pick Of The Litter		7
33	31	21	4	HUEY / HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		10
34	38	36	16	VARIOUS ARTISTS / EMI/SONY BMG UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		3
35	36	30	16	YOUNG BUCK / G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1
36	41	35	17	BIRDMAN & LIL WAYNE / CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	●	1
37	40	41	32	CIARA / LAFACE 03336/ZOMBA (18.98) +	Ciara: The Evolution	■	1
38	33	33	[illegible]	GERALD LEVERT / ATLANTIC 100141/AG (18.98)	In My Songs		1
39	34	13	3	PHAROAHE MONCH / SRC/UNIVERSAL MOTOWN 008046/UMRG (13.98)	Desire		13
40	37	37	[illegible]	JOSS STONE / VIRGIN 76298* (18.98) +	Introducing Joss Stone	●	4
41	39	31	8	LIL WYTE / HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only		10
42	35	40	[illegible]	ELLIOTT YAMIN / HICKORY 00018 (18.98)	Elliott Yamin		11
43	42	36	22	YOUNG JEEZY / CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	■	1
44	46	44	[illegible]	TAMIA / PLUS 1 37540/IMAGE (15.98)	Between Friends		8
45	47	45	30	JOHN LEGEND / G.O.O.D./COLUMBIA 60323/SONY MUSIC (18.98)	Once Again	■	1
46	50	39	[illegible]	PAUL WALL / SWISHAHOUSE/ASYLUM/ATLANTIC 101655/AG (18.98)	Get Money Stay True		2
47	54	49	8	LIL WAYNE AND JUELZ SANTANA / STARR GRILL/BCD (14.98)	When The North & South Collide		33
48	63	54	8	PACE SETTER K-RILEY / ARISTAKRAT 01 (12.98)	Incredible!: The Life Of Riley		48
49	48	42	19	RICH BOY / ZONE 4/INTERSCOPE 008558*/IGA (10.98)	Rich Boy		3
50	55	47	19	J MOSS / PAJAM GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		17
51	49	48	16	MIMS / CAPITOL 64824* (12.98)	Music Is My Savior		2
52	53	52	35	PRETTY RICKY / BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	●	1
53	45	43	12	CHUCK BROWN / FULL CIRCLE 55/PAW VENTURE (17.98)	We're About The Business		2
54	51	46	20	SOUNDTRACK / ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
55	61	67	84	LIL WAYNE / CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	The Carter II	■	1
56	59	64	72	NE-YO / DEF JAM 004934*/IDJMG (13.98)	In My Own Words	■	1
57	64	60	[illegible]	DIRTY / J PRINCE RAP-A-LOT & LIFE 225148/ASYLUM (17.98)	The Art Of Storytelling		40
58	77	64	13	VARIOUS ARTISTS / MARALY SPECIAL PHIDIPCTS 52253/MADACY (13.98)	Forever Soul R&B		58
59	60	58	19	THE NOTORIOUS B.I.G. / BAD BOY 107830*/AG (18.98)	Greatest Hits		1
60	56	50	32	SOUNDTRACK / MUSIC WORLD/COLUMBIA 80953/SONY MUSIC (18.98)	Dreamgirls	■	1
61	43	53	[illegible]	T.I. / GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) +	King	■	1
62	44	32	3	TUM TUM / T-TOWN/UNIVERSAL REPUBLIC 008656/UMRG (13.98)	Eat Or Get Ate		32
63	62	72	[illegible]	CHRIS BROWN / JIVE 82856/ZOMBA (18.98)	Chris Brown	2	1
64	52	51	30	DIDDY / BAD BOY 83084/AG (18.98)	Press Play	●	1
65	65	56	12	BRIAN MCKNIGHT / WARNER BROS. 44468 (18.98)	Ten		4
66	58	55	36	LIL' BOOSIE / TRILL 68587/ASYLUM (18.98)	Bad Azz		2
67	70	73	15	MARY J. BLIGE / MATRIARCH/GEFFEN 005722*/IGA (13.98/8.98)	The Breakthrough	3	1
68	74	63	183	YOUNG JEEZY / CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
69	72	69	[illegible]	YOLANDA ADAMS / ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me		9
70	67	75	17	CRIME MOB / CRUNK'N'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		19
71	79	–	30	GUCCI MANE / BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill		13
72	75	77	31	MARY J. BLIGE / MATRIARCH/GEFFEN 008172*/IGA (13.98)	Reflections (A Retrospective)		2
73	69	57	[illegible]	ANTHONY HAMILTON / MERCHINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13
74	66	76	8	KEITH SWEAT / SHUUT! FACTORY 31047/SONY MUSIC (13.98)	Sweet Hotel Live		41
75	57	63	[illegible]	8BALL & MJG / BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		4

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP BLUES ALBUMS

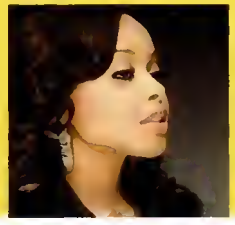
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT
1	1	20	#1 5 WKS SOUNDTRACK / NEW WEST 8105	Black Snake Moan	
2	3	29	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE / LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
3	2	3	TAB BENOIT WITH LOUISIANA'S LEROUX / TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	
4	5	25	KENNY WAYNE SHEPHERD / REPRISE 49294*/WARNER BROS. +	10 Days Out: Blues From The Backroads	
5	4	11	JOAN ARMATRADING / 429 17625/SILO	Into The Blues	
6	6	6	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON / LEGACY/EPIC 07263/SONY BMG	Breakin' It Up, Breakin' It Down	
7	NEW		THE PAUL DELAY BAND / CRIMINAL 30	The Last Of The Best	
8	10	22	RUTHIE FOSTER / BLUE CORN 70602	The Phenomenal Ruthie Foster	
9	8	3	TINSLEY ELLIS / ALLIGATOR 4916	Moment Of Truth	
10	RE-ENTRY		WALTER TROUT AND FRIENDS / RUF 1117	Full Circle	
11	11	71	THE DEREK TRUCKS BAND / COLUMBIA 82544/SONY MUSIC	Songlines	
12	RE-ENTRY		ETTA JAMES / HIP-O CHRONICLES 004010/UME	The Definitive Collection	
13	15	12	JOHN MAYALL AND THE BLUESBREAKERS / EAGLE 20108	In The Palace Of The King	
14	7	3	DUKE ROBILLARD / STONY PLAIN 1323	Duke Robillard's World Full Of Blues	
15	RE-ENTRY		JAMES HUNTER / CD 6/EST 1187/ROUNDER	People Gonna Talk	

BETWEEN THE BULLETS rgeorge@billboard.com

MICHELE STRONG IN WEAK TOP 10

In a soft sales week for Top R&B/Hip-Hop Albums, Chrisette Michele emerges with the Greatest Gainer honor as "I Am" garners a respectable 21% uptick (16-9). Sales on R&B Albums are down 47% from last week, as T.I. manages a second week on top despite a 70% slide at core stores.

Priced at $7.99 at Best Buy, Michele's "I Am" rides the only sales increase in the top 20. On The Billboard 200, Michele climbs 75-58, up 22% among all Nielsen SoundScan stores. Lead single "If I Have My Way" is Greatest Gainer at Adult R&B (13-11), while another single, "Best of Me," dents the Adult Contemporary chart (No. 30). Michele performed July 10 on NBC's "Today" and is touring with Musiq Soulchild.



—Raphael George

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R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY nielsen BDS · SALES DATA COMPILED BY nielsen SoundScan

HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 4 WKS WHEN I SEE U — FANTASIA (J/RMG)	☆
2	2	19	TEACHME — MUSIQ SOULCHILD (ATLANTIC)	☆
3	4	14	MAKE ME BETTER — FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
4	6	11	SAME GIRL — R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
5	5	15	UMBRELLA — RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
6	3	37	PLEASE DON'T GO — TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
7	10	15	BIG THINGS POPPIN' (DO IT) — T.I. (GRAND HUSTLE/ATLANTIC)	☆
8	13	11	DO YOU — NE-YO (DEF JAM/IDJMG)	☆
9	7	24	BUY U A DRANK (SHAWTY SNAPPIN') — T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
10	9	19	WIPE ME DOWN — LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
11	14	11	SHAWTY — PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
12	12	14	A BAY BAY — HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
13	15	6	LET IT GO — KEYSHIA COLE (IMANI/GEFFEN)	☆
14	18	8	BARTENDER — T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
15	11	20	LIKE THIS — KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
16	8	19	PARTY LIKE A ROCKSTAR — SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
17	20	24	GET ME BODIED — BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	16	17	UNTIL THE END OF TIME — JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
19	17	14	TAMBOURINE — EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
20	29	5	BEAUTIFUL GIRLS — SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
21	21	19	ANONYMOUS — BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆
22	23	15	CAN U BELIEVE — ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
23	16	12	HOW DO I BREATHE — MARIO (3RD STREET/J/RMG)	☆
24	26	13	SEXY LADY — YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
25	24	10	CUPID SHUFFLE — CUPID (ATLANTIC)	
26	26	28	IF I WAS YOUR MAN — JOE (JIVE/ZOMBA)	
27	22	38	LOST WITHOUT U — ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
28	32	5	CRANK THAT (SOULJA BOY) — SOULJA BOY (COLLIPARK/INTERSCOPE)	
29	25	20	GET IT SHAWTY — LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
30	27	25	POP, LOCK & DROP IT — HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
31	31	33	BUDDY — MUSIQ SOULCHILD (ATLANTIC)	☆
32	43	6	IF I HAVE MY WAY — CHRISETTE MICHELE (DEF JAM/IDJMG)	
33	47	5	BED — J. HOLIDAY (MLG/CAPITOL)	☆
34	30	11	ANOTHER AGAIN — JOHN LEGEND (G.O.O.D./COLUMBIA)	
35	33	23	MAKE YA FEEL BEAUTIFUL — RUBEN STUDDARD (J/RMG)	
36	38	8	HOOD FIGGA — GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
37	44	4	CAN'T LEAVE 'EM ALONE — CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
38	34	14	DJ DON'T — GERALD LEVERT (ATLANTIC)	
39	39	15	TATTOO — ALLIANCE FEAT. FA-BO (NCE/ASYLUM/ATLANTIC)	
40	37	24	BECAUSE OF YOU — NE-YO (DEF JAM/IDJMG)	☆
41	35	18	WHAT'S MY NAME — BRIAN MCKNIGHT (WARNER BROS.)	
42	48	7	ME — TAMIA (PLUS 1/IMAGE)	
43	49	26	2 STEP — UNK (BIG OOMP/KOCH)	☆
44	45	8	CAN'T TELL ME NOTHING — KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
45	46	26	IN MY SONGS — GERALD LEVERT (ATLANTIC)	
46	36	27	I'M A FLIRT — R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
47	41	11	WALL TO WALL — CHRIS BROWN (JIVE/ZOMBA)	☆
48	42	32	ROCK YO HIPS — CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
49	51	9	COFFEE SHOP — YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
50	52	12	WONDERFUL — MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	#1 1 WK TEACHME — MUSIQ SOULCHILD (ATLANTIC)
2	1	41	PLEASE DON'T GO — TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
3	3	20	WHEN I SEE U — FANTASIA (J/RMG)
4	4	26	IF I WAS YOUR MAN — JOE (JIVE/ZOMBA)
5	6	14	CAN U BELIEVE — ROBIN THICKE (STAR TRAK/INTERSCOPE)
6	5	39	LOST WITHOUT U — ROBIN THICKE (STAR TRAK/INTERSCOPE)
7	9	13	ANOTHER AGAIN — JOHN LEGEND (G.O.O.D./COLUMBIA)
8	7	21	WHAT'S MY NAME — BRIAN MCKNIGHT (WARNER BROS.)
9	9	24	MAKE YA FEEL BEAUTIFUL — RUBEN STUDDARD (J/RMG)
10	10	17	DJ DON'T — GERALD LEVERT (ATLANTIC)
11	13	6	IF I HAVE MY WAY — CHRISETTE MICHELE (DEF JAM/IDJMG)
12	11	28	BUDDY — MUSIQ SOULCHILD (ATLANTIC)
13	12	28	IN MY SONGS — GERALD LEVERT (ATLANTIC)
14	18	8	ME — TAMIA (PLUS 1/IMAGE)
15	18	6	HOW DO I BREATHE — MARIO (3RD STREET/J/RMG)
16	21	17	CUPID SHUFFLE — CUPID (ATLANTIC)
17	20	3	DO YOU — NE-YO (DEF JAM/IDJMG)
18	24	17	2 PIECES — CARL THOMAS (UMBRELLA/BUNGALO)
19	19	11	BLOCK PARTY — CHUCK BROWN FEAT. DJ KOOL (FULL CIRCLE/RAW VENTURE)
20	23	11	STAY WITH ME — NORMAN BROWN (PEAK/CONCORD)
21	22	13	ANYTHING — PATTI LABELLE FEAT. MARY MARY WITH KANYE WEST & CONSEQUENCE (UMBRELLA/BUNGALO)
22	27	4	CAN U FEEL ME — HOWARD HEWETT (J-HIVE)
23	29	3	WHAT I GOTTA DO — MACY GRAY (WILL.I.AM/GEFFEN)
24	38	2	FUTURE BABY MAMA — PRINCE (NPG/COLUMBIA)
25	26	9	HOW DID YOU KNOW — PAUL TAYLOR FEAT. REGINA BELLE (PEAK/CONCORD)

HOT R&B/HIP-HOP SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	10	2	#1 1 WK GET ME BODIED — BEYONCE (MUSIC WORLD/COLUMBIA)
2	9	5	GET MY WEIGHT UP — BIGG FACE (V EVA ENTERTAINMENT/FACE2FACE)
3	–	1	STRONG ARM — J-MIZZ (STREET PRIDE)
4	1	24	UNTIL YOU COME BACK TO ME — CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
5	7	4	I GET IT IN — CHAOS THA COMMUNITY SERVA (FAM FIRST)
6	3	11	LIKE THIS — KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
7	4	16	INSIDE OUT — TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	2	8	OOH WEE — AYANNA (ELESE)
9	9	9	STACKS ON DECK — P.E.S.O. (LA YA LIFE/SUGAR WATER)
10	–	1	I LIKE — SAKAI (FAMILY TREE)
11	6	15	WHAT BOYZ LIKE — PIT & CROW (BLACK 8)
12	5	2	ME — TAMIA (PLUS 1/IMAGE)
13	–	1	CASH DROP — CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
14	12	2	STEEL DREAMS — EL GRECO (LEVEL 3)
15	11	8	BEAUTIFUL LIAR — BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
16	–	1	BOOM DI BOOM DI — SKULL (YG)
17	17	8	CHECK ME OUT REMIX (DAMN I LOOK GOOD) — B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL BUNGALO)
18	–	1	DAVE — KOOL & THE GANG (KTFA)
19	–	22	GET TO THE MONEY — REEC (BULLS EYE/FACE2FACE)
20	18	48	KOOL AID — LIL BASS FEAT. JT MONEY (PIPELINE)
21	13	5	WHEREVER — TRUEFUL (FRENCH ROYALTY/STREETPACE)
22	22	14	BOSSMAN — DL (TRIPLE BEAM)
23	25	16	GOT BUMP IN DA TRUNK — SHILLAY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)
24	14	11	COME OVER — CHERYL PEPSII RILEY (CPR)
25	23	20	I'M ON IT — LENARD FEAT. PAPA REU (CLEARVISION)

RHYTHMIC AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 2 WKS BEAUTIFUL GIRLS — SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
2	2	13	PARTY LIKE A ROCKSTAR — SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
3	3	14	UMBRELLA — RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
4	5	10	BARTENDER — T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
5	0	10	MAKE ME BETTER — FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
6	4	19	BUY U A DRANK (SHAWTY SNAPPIN') — T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
7	6	6	A BAY BAY — HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
8	7	17	GET IT SHAWTY — LLOYD (THE INC./UNIVERSAL MOTOWN)	
9	9	19	POP, LOCK & DROP IT — HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
10	15	5	THE WAY I ARE — TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
11	10	12	LIKE THIS — MIMS (CAPITOL)	
12	12	12	LEAN LIKE A CHOLO — DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
13	11	12	SUMMER LOVE — JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
14	14	9	BIG THINGS POPPIN' (DO IT) — T.I. (GRAND HUSTLE/ATLANTIC)	☆
15	13	18	ROCK YO HIPS — CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
16	16	18	SEXY LADY — YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
17	19	10	CANDY KISSES — AMANDA PEREZ (UPSTAIRS)	
18	17	6	WALL TO WALL — CHRIS BROWN (JIVE/ZOMBA)	☆
19	21	4	LET IT GO — KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
20	25	4	SHAWTY — PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
21	26	5	BIG GIRLS DON'T CRY — FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
22	24	8	SAME GIRL — R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
23	20	20	LIKE A BOY — CIARA (LAFACE/ZOMBA)	☆
24	28	8	DO YOU — NE-YO (DEF JAM/IDJMG)	☆
25	22	9	LIL LOVE — BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW (FULL SURFACE/INTERSCOPE)	☆

☆ HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. Indicates New Release.

ARTIST/Title/LABEL/(Score) — Chart Rank

R&B/HIP-HOP AIRPLAY

ARTIST/Title/LABEL/(Score)	Chart Rank
Make Me Better IDJMG (70.0)	3
Same Girl ZOMBA (66.2)	4
Big Things Poppin' (Do It) ATLANTIC (71.0)	7
Do You IDJMG (78.6)	8
A Bay Bay RMG (76.6)	12
Let It Go GEFFEN (66.4)	13
Bartender ZOMBA (65.2)	14
Get Me Bodied COLUMBIA (71.3)	17
Until The End Of Time ZOMBA (86.6)	18
Can U Believe INTERSCOPE (82.7)	22
Bed CAPITOL (81.3)	33
Can't Leave 'Em Alone ZOMBA (73.8)	37
Wonderful UNIVERSAL MOTOWN (65.6)	50
Wonder Woman ATLANTIC (94.0)	57
Video IDJMG (74.8)	-
Tyrese RMG (77.1)	-

RHYTHMIC AIRPLAY

ARTIST/Title/LABEL/(Score)	Chart Rank
Bartender ZOMBA (66.5)	4
Make Me Better IDJMG (70.0)	5
The Way I Are INTERSCOPE (66.5)	10
Big Things Poppin' (Do It) ATLANTIC (68.8)	14
Let It Go GEFFEN (66.9)	19
Same Girl ZOMBA (79.3)	22
Do You IDJMG (71.0)	24
Cyclone RMG (71.8)	26
Rehab UNIVERSAL REPUBLIC (73.4)	34
Can't Leave 'Em Alone ZOMBA (73.3)	

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The most popular singles and tracks, according to R&B/Hip-Hop radio audience impressions measured by Nielsen Broadcast Data Systems and sales data from a subset panel of core R&B/Hip-Hop stores compiled by Nielsen SoundScan. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest retail sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard R&B/HIP-HOP

JUL 28 2007

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	20	#1 4 WKS WHEN I SEE U MIDI MAFIA,MZMERIQ (S WATTERS,L BIANCANIELLO,K RISTO,W NUGENT,J SEWELL-ULEPIC,E NURI)	Fantasia J/RMG		1
2	2	2	18	TEACHME I BARIAS,C HAGGINS (C HAGGINS,C WILLIAMS,I BARIAS,J SMITH,R BOWLAND,A BLACKSTONE,R TYKE)	Musiq Soulchild ATLANTIC		2
3	4	8	14	MAKE ME BETTER TIMBALAND (J D JACKSON,T V MOSLEY,S SMITH)	Fabolous Featuring Ne-Yo DESERT STORM/DEF JAM/IDJMG		3
4	7	5	11	SAME GIRL LIL RONNIE,R KELLY,RONNIE (R KELLY,R JACKSON,J SMITH)	R. Kelly Duet With Usher JIVE/ZOMBA		4
5	5	4	15	UMBRELLA C STEWART (C A STEWART,T NASH,T HARRELL,S C CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM/IDJMG		4
6	3	3	17	PLEASE DON'T GO TANK (TANK,L BEREAL)	Tank GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN		2
7	11	12	13	BIG THINGS POPPIN' (DO IT) M FRESH (C J HARRIS, JR.,B THOMAS)	T.I. GRAND HUSTLE/ATLANTIC		7
8	13	13	11	DO YOU THE HEAVYWEIGHTS,NE-YO (S SMITH,M SPARKMAN,M ALLEN)	Ne-Yo DEF JAM/IDJMG		8
9	6	6	24	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN (F R NAJM,J ROBINSON)	T-Pain Featuring Yung Joc KONVICT/NAPPY BOY/JIVE/ZOMBA		1
10	9	9	[illegible]	WIPE ME DOWN J ALLEN,J REED (W GRADNEY,T HATCH)	Lil Boosie Featuring Foxx & Webbie TRILL/ASYLUM/ATLANTIC		8
11	14	14	11	SHAWTY DRUMMA BOY,ENSAYNE (A WASHINGTON,C GHOLSON,F MILES,F R NAJM)	Plies Featuring T-Pain SLIP-N-SLIDE/ATLANTIC		11
12	12	11	14	A BAY BAY PHUNKY DAWG (C DOOLEY,E G WILLIAMS)	Hurricane Chris POLO GROUNDS/J/RMG		11
13	19	22	28	GREATEST GAINER/SALES GET ME BODIED SWIZZ BEATZ,B KNOWLES,S GARRETT (B KNOWLES,A DEAN,S GARRETT,M RIDDICK,A BEYINCE,S KNOWLES)	Beyonce MUSIC WORLD/COLUMBIA		10
14	15	17	8	LET IT GO M ELLIOTT,LAMB (K COLE,M ELLIOTT,C LAMB,K JONES,J KNIGHT,M TUME)	Keyshia Cole Featuring Missy Elliott & Lil Kim IMANI/GEFFEN		14
15	18	15	8	BARTENDER T-PAIN (F R NAJM,A THIAM)	T-Pain Featuring Akon KONVICT/NAPPY BOY/JIVE/ZOMBA		10
16	10	10	[illegible]	LIKE THIS POLOW DA DON,S GARRETT (S GARRETT,K ROWLAND,E JEFFERS,J JONES,J L PERRY)	Kelly Rowland Featuring Eve MUSIC WORLD/COLUMBIA		7
17	8	7	19	PARTY LIKE A ROCKSTAR J PITTMAN (J PITTMAN,W WHEDBEE,B WARD,R STEPHENS,D HARDN,R HIGHTOWER)	Shop Boyz ONDECK/UNIVERSAL REPUBLIC		3
18	20	16	17	UNTIL THE END OF TIME TIMBALAND,J TIMBERLAKE,DANJA (J TIMBERLAKE,T V MOSLEY,F N HILLS)	Justin Timberlake JIVE/ZOMBA		15
19	17	20	14	TAMBOURINE SWIZZ BEATZ (E JEFFERS,K DEAN,S GARRETT)	Eve AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN		17
20	29	28	5	GREATEST GAINER/AIRPLAY BEAUTIFUL GIRLS J ROTEM (J ROTEM,K ANDERSON,S JORDAN,J LEIBER,M STOLLER,B E KING)	Sean Kingston BELUGA HEIGHTS/EPIC/KOCH		20
21	21	18	19	ANONYMOUS TIMBALAND,K LOGAN (E LEWIS,J QUE,B MUHAMMAD,C NELSON,T V MOSLEY,K LOGAN,L HARMON)	Bobby Valentino Featuring Timbaland DTP/DEF JAM/IDJMG		17
22	23	26	[illegible]	CAN U BELIEVE THICKE,PRO J (R THICKE,R DANIELS)	Robin Thicke STAR TRAK/INTERSCOPE		22
23	18	23	12	HOW DO I BREATHE STARGATE (M S ERIKSEN,T E HERMANSEN,T JACKSON)	Mario 3RD STREET/J/RMG		18
24	28	27	[illegible]	SEXY LADY R HOLLADAY (C WARD,R WATSON,V MOLINA,O BLACK,J BARRY)	Yung Berg Featuring Junior YUNG BOSS/EPIC/KOCH		24
25	24	29	10	CUPID SHUFFLE MR. PHAT (B BERNARD,L WILLIAMS,A PLATT)	Cupid ATLANTIC		24
26	26	25	20	IF I WAS YOUR MAN STARGATE (M S ERIKSEN,T E HERMANSEN,T JACKSON)	Joe JIVE/ZOMBA		10
27	22	18	36	LOST WITHOUT U THICKE,PRO J (R THICKE,S HURLEY)	Robin Thicke STAR TRAK/INTERSCOPE		1
28	32	47	5	CRANK THAT (SOULJA BOY) SOULJA BOY (D WAY)	Soulja Boy COLLIPARK/INTERSCOPE		28
29	25	21	20	GET IT SHAWTY J LACKEY (J LACKEY,R LOVETT,Z WALLACE,L POLITE)	Lloyd THE INC./UNIVERSAL MOTOWN		4
30	27	24	20	POP, LOCK & DROP IT THA BAKERY (L FRANKS, JR.,D SMITH,C MILLER)	Huey HITZ COMMITTEE/JIVE/ZOMBA		6
31	31	30	20	BUDDY LAB RATZ (T JOHNSON,C HAGGINS,C CHURCH,E DUINN,K NIX)	Musiq Soulchild ATLANTIC		2
32	44	46	[illegible]	IF I HAVE MY WAY D STEWART,K RANDOLPH (K RANDOLPH,D STEWART,C PAYNE)	Chrisette Michele DEF JAM/IDJMG		32
33	48	50	5	BED L.O.S. (T RASH,C MCKINNEY)	J. Holiday MLG/CAPITOL		33
34	30	40	[illegible]	ANOTHER AGAIN K WEST,J LEGEND (J LEGEND,K WEST,J WILSON,G PATTERSON)	John Legend G.O.O.D./COLUMBIA		30
35	33	32	21	MAKE YA FEEL BEAUTIFUL S TAYLOR (S TAYLOR,S SMITH)	Ruben Studdard J/RMG		32
36	38	41	[illegible]	HOOD FIGGA CHRIS FLAME,DEE JAY DARA (A MATHIS)	Gorilla Zoe BLOCK/BAD BOY SOUTH/ATLANTIC		36
37	45	49	4	CAN'T LEAVE 'EM ALONE R JERKINS (L PHARRIS,L DANIELS,R JERKINS,C J JACKSON, JR.)	Ciara Featuring 50 Cent LAFACE/ZOMBA		37
38	34	34	14	DJ DON'T G LEVERT,E NICHOLAS (G LEVERT,E LEVERT SR.,E T NICHOLAS)	Gerald Levert ATLANTIC		34
39	40	42	7	ME S CRAWFORD (S CRAWFORD)	Tamia PLUS 1/IMAGE		30
40	42	33	16	TATTOO SHAWN D,T CUTTA (T ORR,S PARKER,L WILLIAMS)	The Alliance Featuring Febo NCE/ASYLUM/ATLANTIC		31
41	37	39	24	BECAUSE OF YOU STARGATE,NE-YO (S SMITH,T E HERMANSEN,M S ERIKSEN)	Ne-Yo DEF JAM/IDJMG		7
42	36	37	18	WHAT'S MY NAME B MCKNIGHT (B MCKNIGHT)	Brian McKnight WARNER BROS.		33
43	49	45	26	2 STEP DJ MONTAY (A PLATT,F SHAHID,M HUMPHREY)	Unk BIG OOMP/KOCH		9
44	46	43	[illegible]	CAN'T TELL ME NOTHING K WEST,DJ TOOMP (K WEST,A DAVIS)	Kanye West ROC-A-FELLA/DEF JAM/IDJMG		43
45	41	35	11	WALL TO WALL S GARRETT,GREAT SCOTT (S GARRETT,W SCOTT)	Chris Brown JIVE/ZOMBA		22
46	47	48	26	IN MY SONGS G LEVERT,E NICHOLAS (G LEVERT,E LEVERT SR.,E T NICHOLAS)	Gerald Levert ATLANTIC		21
47	35	31	27	I'M A FLIRT LIL RONNIE (S MOSB,R JACKSON,R KELLY,C J HARRIS, JR.,F R NAJM)	R. Kelly Or Bow Wow (Featuring T.I. & T-Pain) COLUMBIA/JIVE/ZOMBA		2
48	39	38	[illegible]	ROCK YO HIPS J LEWIS (J LEWIS,B CARPENTERO,V LEWIS,J USHER,A SMITH,C HENDERSON)	Crime Mob Featuring Lil Scrappy CRUNK/BME/REPRISE/WARNER BROS.		8
49	52	53	14	COFFEE SHOP D VITO,CHEESE (J ROBINSON,A MATHIS,T RASH,J WILLIAMS,R RICHARD)	Yung Joc Featuring Gorilla Zoe BLOCK/BAD BOY SOUTH/ATLANTIC		49
50	53	54	12	WONDERFUL STEPH REEVES (S SMITH,J VIPM MCKINNEY,J REEVES)	Marques Houston T.U.G./UNIVERSAL MOTOWN		50
51	50	55	7	MONEY IN THE BANK [illegible]	Swizz Beatz [illegible]		50
52	51	69	4	YOU KNOW WHAT IT IS W JEAN,J DUPLESSIS,S JEAN (W JEAN,J DUPLESSIS,S JEAN,C J HARRIS, JR.)	T.I. Featuring Wyclef Jean GRAND HUSTLE/ATLANTIC		51
53	55	57	12	INT'L PLAYERS ANTHEM (I CHOOSE YOU) JUICY J,DJ PAUL (C BUTLER,B FREEMAN,J HOUSTON,P BEAUREGARD,A BENJAMIN,A PATTON,W HUTCH)	UGK Featuring OutKast UGK/JIVE/ZOMBA		52
54	54	61	12	LIKE THIS W THOMAS,D SCHOFIELD (W THOMAS,D SCHOFIELD,S MIMS)	Mims CAPITOL		54
55	75	–	2	I GET MONEY A VARGAS (C J JACKSON, JR.,W STANBERRY,K ROBINSON)	50 Cent SHADY/AFTERMATH/INTERSCOPE		55
56	73	–	2	SHAWTY IS DA SH*! (10) L.O.S. (L MCKINNEY,T NASH)	The-Dream DEF JAM/IDJMG		56
57	71	68	[illegible]	WONDER WOMAN DANJA (T NEVERSON,F N HILLS,T TAYLOR,T RUFFIN)	Trey Songz SONG BOOK/ATLANTIC		54
58	58	71	[illegible]	FACE LIKE MR ROGERS,STUNT,R DOZIER (J HIGH,P HARRIS,A LEWIS)	B Dub T e*k*a Trap Starz HOLLYWOOD FAME/HIGH 4 LIFE		58
59	HOT SHOT DEBUT		1	FUTURE BABY MAMA PRINCE (PRINCE)	Prince NPG/COLUMBIA		59
60	59	65	[illegible]	FREAKY GURL CYBER SAPP (R DAVIS,K SAPP)	Gucci Mane SO ICEY/CZAR/ASYLUM/ATLANTIC		59
61	62	59	[illegible]	LEAVING TONIGHT KNOBODY,NE-YO (S SMITH,J FOSTER,J DAVIS,S ROBINSON,M TARPLIN,P MOFFETT,I YOUNG)	Ne-Yo Featuring Jennifer Hudson DEF JAM/IDJMG		55
62	56	56	[illegible]	YOU AIN'T KNOW S STORCH (B WILLIAMS,D CARTER,S STORCH)	Birdman & Lil Wayne CASH MONEY/UNIVERSAL MOTOWN		56
63	64	67	[illegible]	U AIN'T GOIN NOWHERE DR. DRE,M BATSON (D BROWN,A YOUNG,M FLOWERS,V MORGAN)	Young Buck Featuring LaToiya Williams G-UNIT/INTERSCOPE		63
64	67	–	2	ANYTHING N STEWART,G HADDON,S MCKINNEY (N STEWART,G HADDON,T DEXTER,S MCKINNEY)	Patti LaBelle Featuring Mary Mary With Kanye West & Consequence UMBRELLA/BUNGALO		64
65	65	74	[illegible]	NOBODY DO IT BETTER E SERMON (K MURRAY)	Keith Murray Featuring Junior & Tyrese DEF SQUAD/KOCH		65
66	NEW		1	PUT A LITTLE UMPH IN IT J DUPRI,M SEAL (J DUPRI,M SEAL,B CASEY,B CASEY,J AUSTIN)	Jagged Edge Featuring Ashanti SO SO DEF/IDJMG		66
67	74	–	2	GOOD THINGS POLOW DA DON,WILLY WILL,J PERRY (RICH BOY,J JONES,J L PERRY,I CLAYTON,K L HILSON)	Rich Boy Featuring Polow Da Don & Keri ZONE 4/INTERSCOPE		67
68	60	56	15	SIMPLE THINGS T GAD (T GAD,E WITHERS)	Elisabeth Withers BLUE NOTE/VIRGIN		53
69	63	60	11	BLOCK PARTY C THOMPSON (C THOMPSON,K BLACKMON,J LEIBER,B MANN,M STOLLER,C WEIL)	Chuck Brown Featuring DJ Kool FULL CIRCLE/RAW VENTURE		60
70	77	63	6	2 PIECES M CITY (M FLOWERS)	Carl Thomas UMBRELLA/BUNGALO		63
71	61	–	2	MAKEYOUHAPPY W CAMPBELL (T JOHNSON,W CAMPBELL)	Musiq Soulchild ATLANTIC		61
72	66	75	3	THE PEOPLE K WEST (NOT LISTED)	Common G.O.O.D./GEFFEN		66
73	NEW		1	HATE ON ME NOT LISTED (NOT LISTED)	Jill Scott HIDDEN BEACH		73
74	NEW		1	WOODGRAIN WHEEL NOT LISTED (NOT LISTED)	Slim Thug STAR TRAK/GEFFEN		74
75	68	73	[illegible]	KRISPY PLAYA-SKILLZ (A COLEMAN,N COLEMAN,A HOROWITZ,R RUBIN,D MCDANIELS,J W SIMMONS)	Kia Shine RAP HUSTLAZ/UNIVERSAL MOTOWN		66
76	90	78	5	GET MY WEIGHT UP M STARR (M D DANIELSON,G BAKER)	Bigg Face IV EVA ENTERTAINMENT/FACE2FACE		76
77	76	–	2	HIP HOP POLICE J ROTEM (H SERIKI,J ROTEM,R WALTERS)	Chamillionaire Featuring Slick Rick CHAMILLITARY/UNIVERSAL MOTOWN		76
78	NEW		1	STRONG ARM YOUNG DENIRO (D MITCHNER,A WALKER,J ACAMPORA, JR.)	J-Mizz 12/STREET PRIDE		78
79	69	92	6	SPEND THE NIGHT M CITY (D JONES,M FLOWERS)	Donell Jones LAFACE/ZOMBA		74
80	57	44	10	AMUSEMENT PARK CHRIS STYLES,SILENCE (C J JACKSON, JR.,T CRAWFORD,H CAMPBELL)	50 Cent SHADY/AFTERMATH/INTERSCOPE		36
81	86	83	[illegible]	I GET IT IN C WINN (C WINN,PHIL LABY)	Cheos The Community Serve FAM FIRST		81
82	69	70	3	ROC-A-FELLA BILLIONAIRES D GREASE (L PRIDGEN,D BLACKMAN,S C CARTER,C COLEMAN,O FIELDS)	Freeway Featuring Jay-Z ROC-A-FELLA/DEF JAM/IDJMG		56
83	70	64	10	VALENTINE W MORRIS (W MORRIS,L POLITE,J IRBY,T HALE)	Lloyd THE INC./UNIVERSAL MOTOWN		50
84	81	81	11	INSIDE OUT G BELLO (T UNDERWOOD)	Tomer Underwood KINGS MOUNTAIN		78
85	83	66	17	I TRIED A THIAM,G TUINFORT (S HOWSE,C SCRUGGS,A HENDERSON,G TUINFORT,A THIAM)	Bone Thugs-N-Harmony Featuring Akon FULL SURFACE/INTERSCOPE		45
86	80	77	8	OOH WEE G CHARITY (A HOWARD)	Ayanna ELESE		77
87	82	80	5	WHEN I HUSTLE JAZZE PHA (L FRANKS, JR.,P ALEXANDER,L POLITE)	Huey Featuring Lloyd HITZ COMMITTEE/JIVE/ZOMBA		80
88	88	95	4	GIVE IT UP THE NEPTUNES (C MITCHELL,P L WILLIAMS)	Twista Featuring Pharrell Williams ATLANTIC		88
89	87	84	[illegible]	STACKS ON DECK S DAVIS (P ROCHESTER,S DAVIS)	P.E.S.O. LIV YA LIFE/SUGAR WATER		82
90	NEW		1	I LIKE DARKSIDE,DJ PAUSE,THE DISCIPLES,D HARNESS,C LUM (SAKAI,DARKSIDE,PAIZLEY)	Sakai FAMILY TREE		90
91	85	86	13	WHAT BOYZ LIKE DJ PAPA (L FAUST,C HUNTER,D RAMEY)	Pit & Crow BLACK 8		82
92	NEW		1	CASH DROP RAW BEATZZ (M BELL,R MURRAY,L COLLINS,Y MCCAIN)	Chain Gang Parolees Featuring Dem Franchise Boyz & Boss Hoss SODA FREE/STREET PRIDE		92
93	92	79	17	GLAMOROUS POLOW DA DON (S FERGUSON,J JONES,W ADAMS,E WILLIAMS,C BRIDGES)	Fergie Featuring Ludacris WILL.I.AM/A&M/INTERSCOPE		41
94	96	–	2	STEEL DREAMS EL GRECO DVS,T ROWAN (EL GRECO DVS)	El Greco LEVEL 3		94
95	78	–	2	WHITE GIRL DRUMMA BOY (B FALSON, JR.,J W JENKINS,R WHITMAN,C GHOLSON)	U.S.D.A. CORPORATE THUGZ/DEF JAM/IDJMG		78
96	93	85	13	BEAUTIFUL LIAR STARGATE,B KNOWLES,S MEBARAK R. (B KNOWLES,M S ERIKSEN,T E HERMANSEN,A GHOST,I DENCH)	Beyonce & Shakira MUSIC WORLD/COLUMBIA		70
97	84	72	9	BREATHLESS S CHRISANTHOU (C B RAE,M NELKIN)	Corinne Bailey Rae CAPITOL		70
98	RE-ENTRY		13	TELL ME WHAT WE'RE GONNA DO NOW R SAADIQ,JAKE & THE PHATMAN (A STEVENSON,L LYNN,T REYES)	Joss Stone Featuring Common VIRGIN		64
99	98	87	16	SLAP THE RUNNERS (C BRIDGES,A HARR,J JACKSON,J MOLLINGS,L MOLLINGS)	Ludacris DTP/DEF JAM/IDJMG		55
100	91	82	15	CAME DOWN R WORLEY JR. (A GASTON,R WORLEY JR.,O FOSTER,J KING,T MCELROY)	Al Fatz ATLANTIC		87

Highest debut since 1999. Three million copies of "Planet Earth" were already packaged as a free giveaway in the United Kingdom, while it hits stateside July 24.

After eight years and five albums, Jagged Edge leaves Columbia for Island Def Jam. Album due Sept. 11.

Achieves Greatest Gainer with increase of 5.6 million impressions.

Second single from Washington, D.C., native improves 53% in audience. His first peaked at No. 13 in January after 15 weeks.

T.I. (No. 7) and Ne-Yo (No. 8) each earn their fifth top 10s as lead artists. The latter gives Def Jam three titles in the top 10 for the first time since Oct. 21, 2006 (Nos. 3, 5 and 8).

BETWEEN THE BULLETS rgeorge@billboard.com

MUSIQ HEADS ADULT R&B CLASS

Musiq Soulchild pockets his fourth Adult R&B No. 1 and his first since 2002 as "teachme" rises 2-1. It is also Atlantic's first visit to the chart's summit since Tamia's "Officially Missing You" began a two-week run in September 2003. Musiq's sum locks him in a tie with Anita Baker, Babyface and R. Kelly for third on Adult R&B's all-time No. 1 tally.

Musiq first topped the list with "Love" in 2001, then followed with "halfcrazy" and "dontchange" (2002). Earlier this year he became the first artist to simultaneously place three singles in Adult R&B's top 10.

—Raphael George

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SALES DATA COMPILED BY nielsen SoundScan

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	4	#1 4 WKS BRAD PAISLEY / ARISTA NASHVILLE 67171/SBN (18.98)	5th Gear		1
2	3	3		TAYLOR SWIFT / BIG MACHINE 120702 (18.98)	Taylor Swift	■	2
3	2	2	8	TOBY KEITH / SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		1
4	4	4		CARRIE UNDERWOOD / ARISTA/ARISTA NASHVILLE 21197/RMG (18.98)	Some Hearts	6	1
5	5	5		BIG & RICH / WARNER BROS. 43255/WRN (18.98)	Between Raising Hell And Amazing Grace		1
6	7	7	16	GREATEST GAINER TIM MCGRAW / CURB 78974 (18.98)	Let It Go	■	1
7	6	6	7	JASON ALDEAN / BROKEN BOW 7047 (17.98)	Relentless		1
8	8	6		RASCAL FLATTS / LYRIC STREET 195075/HOLLYWOOD (18.98)	Me And My Gang	4	1
9	9	9		SUGARLAND / MERCURY 007410/UMGN (13.98)	Enjoy The Ride	■	2
10	10	13		KEITH URBAN / CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	1
11	12	11		BUCKY COVINGTON / LYRIC STREET 002830/HOLLYWOOD (18.98)	Bucky Covington		1
12	11	10		ALISON KRAUSS / ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection		3
13	16	20	88	PACE SETTER TIM MCGRAW / CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	1
14	14	16		RODNEY ATKINS / CURB 78945 (18.98)	If You're Going Through Hell	■	1
15	15	14		TRACY LAWRENCE / ROCKY COMFORT 900?? (12.98)	For The Love		6
16	13	15		MARTINA MCBRIDE / RCA 03674/SBN (18.98)	Waking Up Laughing		2
17	17	18		LITTLE BIG TOWN / EQUITY 3010 (13.98)	The Road To Here	■	12
18	16	19		MIRANDA LAMBERT / COLUMBIA 74947/SBN (18.98)	Crazy Ex-Girlfriend		1
19	21	21		BILLY CURRINGTON / MERCURY 00471?/UMGN (13.98)	Doin' Somethin' Right	■	2
20	19	22		JOSH TURNER / MCA NASHVILLE 009744/UMGN (13.98)	Your Man	2	1
21	23	23		BRAD PAISLEY / ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	2	1
22	25	25		BLAKE SHELTON / WARNER BROS. 44489/WRN (18.98)	Pure BS		2
23	31	35		ERIC CHURCH / CAPITOL NASHVILLE 80745 (18.98)	Sinners Like Me		7
24	24	27		GEORGE STRAIT / MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Naturel	■	1
25	29	24		GARY ALLAN / MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits		1
26	20	17		GRETCHEN WILSON / COLUMBIA 89201 SBN (18.98)	One Of The Boys		1
27	28	32		DIERKS BENTLEY / CAPITOL NASHVILLE 87320 (18.98) ✚	Long Trip Alone	●	1
28	26	28		KELLIE PICKLER / BNA 01797 SBN (18.98)	Small Town Girl	●	1
29	HOT SHOT DEBUT		1	TRACY LAWRENCE / ATLANTIC 171?/WRHINO (18.98)	The Very Best Of Tracy Lawrence		29
30	27	29		MONTGOMERY GENTRY / COLUMBIA 94848 SBN (18.98)	Some People Change		5
31	30	26		JASON ALDEAN / BROKEN BOW 7657 (12.98)	Jason Aldean	■	5
32	34	38		JAKE OWEN / RCA 81172/SBN (11.98)	Startin' With Me		8
33	33	36		TRACE ADKINS / CAPITOL NASHVILLE 56731 (18.98) ✚	Dangerous Man	●	1
34	35	31		JASON MICHAEL CARROLL / ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country		1
35	22	12		FAITH HILL / WARNER BROS. 48794/WRN (18.98)	Fireflies	2	1
36	32	33		KENNY CHESNEY / BNA 72960/SBN (18.98)	The Road And The Radio	3	1
37	37	37		DIXIE CHICKS / COLUMBIA 80716/SONY MUSIC (18.98) ✚	Taking The Long Way	2	1
38	36	34		ALAN JACKSON / ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	■	1
39	38	30		EMERSON DRIVE / MONTAGE 50098/MIDAS (13.98)	Countrified		38
40	40	40		HANK WILLIAMS JR. / CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		3
41	39	41		CLAY WALKER / CURB 78963 (18.98)	Fall		5
42	NEW			COLE DEGGS & THE LONESOME / COLUMBIA 06?[illegible]/SBN (11.98)	Cole Deggs & The Lonesome		42
43	42	39		LARRY THE CABLE GUY / JACK/WARNER BROS. 43273/WRN (18.98)	Morning Constitutions		5
44	41	44		ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT / MCA NASHVILLE 005584/UMGN (18.98)	Live At Texas Stadium		4
45	43	43		BROOKS & DUNN / ARISTA NASHVILLE 99946/SBN (18.98)	Hillbilly Deluxe	■	1
46	44	45		THE WRECKERS / MAVERICK/WARNER BROS. 48980/WRN (18.98) ✚	Stand Still, Look Pretty	●	4
47	45	42		ALAN JACKSON / ARISTA NASHVILLE 68132/SBN (18.98)	Like Red On A Rose	●	1
48	47	49		KENNY CHESNEY / BNA 86578/SBN (18.98)	LIVE: Live Those Songs Again	●	1
49	46	48		JOHNNY CASH / LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	3	2
50	49	51		CRAIG MORGAN / BROKEN BOW 7?[illegible] (18.98)	Little Bit Of Life		13
51	48	47		REBA MCENTIRE / MCA NASHVILLE 005366/UMGN (18.98)	Reba: #1's	■	3
52	51	50		RODNEY CARRINGTON / CAPITOL NASHVILLE 63998 (18.98)	King Of The Mountains		18
53	52	54		SOUNDTRACK / FOX 13?08/WIND UP (18.98)	Walk The Line	■	3
54	55	56		BIG & RICH / WARNER BROS. 48478/WRN (18.98)	Comin' To Your City	■	3
55	50	53		TRAVIS TRITT / WARNER BROS. 74817/RHINO (18.98)	The Very Best Of Travis Tritt		21
56	53	55		JACK INGRAM / BIG MACHINE 13060 (14.98)	This Is It		4
57	54	52		JOE NICHOLS / UNIVERSAL SOUTH 094796 (13.98)	III	●	2
58	56	60		VARIOUS ARTISTS / WORD/CURB 886582/WARNER BROS. (18.98)	Three Wooden Crosses		12
59	NEW			JASON MEADOWS / BACCERSTICK 6156 (11.98)	100% Cowboy		59
60	60	63		JOHNNY CASH / SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD) ✚	JC: Johnny Cash		26
61	58	62		KENNY ROGERS / MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)	Kenny Rogers		38
62	65	64		TRENT TOMLINSON / LYRIC STREET 1[illegible]/HOLLYWOOD (18.98)	Country Is My Rock		20
63	RE-ENTRY			RICKY SKAGGS & BRUCE HORNSBY / LEGACY 06686/SONY BMG (18.98)	Ricky Skaggs & Bruce Hornsby		37
64	63	61		VARIOUS ARTISTS / SONY BMG/WARNER MUSIC GROUP 03828 (18.98)	Totally Country 6		1
65	64	65		VARIOUS ARTISTS / MADACY SPECIAL PRODUCTS 52383/MADACY (13.98)	Forever Country		38
66	61	58		SOUNDTRACK / SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges		4
67	67	67		KENNY ROGERS / CAPITOL NASHVILLE 40409/CAPITOL (18.98)	21 Number Ones		6
68	62	59		JIMMY BUFFETT / MAILBOAT/RCA 00332 SBN (18.98)	Take The Weather With You	●	1
69	57	46		KELLY WILLIS / RYKODISC 10886 (18.98)	Translated From Love		49
70	66	66		TOBY KEITH / SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	■	2
71	59	57		COWBOY TROY / RAYBAW/WARNER BROS. 43233/WRN (18.98)	Black In The Saddle		28
72	70	72		MONTGOMERY GENTRY / COLUMBIA 77542 SBN (18.98)	Something To Be Proud Of: The Best Of 1999-2005	●	2
73	68	68		MARTINA MCBRIDE / RCA 72425/SBN (18.98)	Timeless	■	1
74	74	–		VINCE GILL / MCA NASHVILLE CHRONICLES 008923/UME (9.98)	The Very Best Of Vince Gill: 20th Century Masters The Millennium Collection		70
75	69	70		HEARTLAND / LOFTON CREEK 9006 (18.98)	I Loved Her First		3

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	17	#1 14 WKS RICKY SKAGGS & BRUCE HORNSBY / LEGACY 06686/SONY BMG	Ricky Skaggs & Bruce Hornsby	
2	2	35	NICKEL CREEK / SUGAR HILL 4022/WELK	Reasons Why (The Very Best)	
3	5	18	THE GREENCARDS / DUALTONE 1265	Viridian	
4	RE-ENTRY		THE GRASCALS / ROUNDER 61[illegible]83	Long List Of Heartaches	
5	4	46	OLD CROW MEDICINE SHOW / NETTWERK 30431	Big Iron World	
6	6	44	SOUNDTRACK / NEW LINE 36066 ✚	A Prairie Home Companion	
7	3	6	CHERRYHOLMES / SKAGGS FAMILY 2048	Cherryholmes II: Black And White	
8	8	54	THE WAILIN' JENNYS / RED HOUSE 195	Firecracker	
9	9	102	NICKEL CREEK / SUGAR HILL 3990/WELK	Why Should The Fire Die?	
10	15	16	DOYLE LAWSON & QUICKSILVER / ROUNDER 610688	More Behind The Picture Than The Wall	
11	RE-ENTRY		RICKY SKAGGS & KENTUCKY THUNDER / SKAGGS FAMILY/LYRIC STREET 901002/HOLLYWOOD	Instrumentals	
12	7	3	CAROLINA CHOCOLATE DROPS / MUSIC MAKER 16	Dona Got A Ramblin' Mind	
13	10	4	RALPH STANLEY / REBEL 1512	Mountain Preacher's Child	
14	12	3	KING WILKIE / ZOE 431112/ROUNDER	Low Country Suite	
15	13	4	VARIOUS ARTISTS / RURAL RHYTHM 117	Sound Traditions: Appalachian Mountain Bluegrass: 30 Vintage Classics	

BETWEEN THE BULLETS wjessen@billboard.com

TOUR + RADIO = McGRAW'S GAIN

Tim McGraw's tour with wife Faith Hill continues to draw well, with the tracking week for this issue's charts including concert stops in Detroit; Grand Rapids, Mich.; East Rutherford, N.J.; and Chicago. One of the Chicago dates was followed by a well-attended House of Blues show.

The upticks in those markets alone account for 30% of the overall rise on "Let It Go," good for Greatest Gainer honors on Top Country Albums (up 1,000) as it steps 7-6. The album is helped, too, by continued growth for their duet, "I Need You," which bullets at No. 11 on Hot Country Songs.

McGraw's "Greatest Hits 2: Reflected" claims the Pacesetter trophy (up 7%) and hops 17-13, while "Greatest Hits" leads Top Country Catalog Albums at billboard.biz (up 103%).

—Wade Jessen

CHARTS LEGEND on Page 64

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	3	23	#1 2 WEEKS LOST IN THIS MOMENT / J RICH B KENNY (K ANDERSON R CLAWSON J O RICH)	Big & Rich / WARNER BROS. WRN		1
2	5	5		NEVER WANTED NOTHING MORE / B CANNON K CHESNEY (K BOWMAN C STAPLETON)	Kenny Chesney / BNA		2
3	4	4		I TOLD YOU SO / D HUFF K URBAN (K URBAN)	Keith Urban / CAPITOL NASHVILLE		3
4	2	2		WRAPPED / T BRHAN G STRAIT (B ROBISON)	George Strait / MCA NASHVILLE		2
5	7	8		TEARDROPS ON MY GUITAR / N CHAPMAN (T SWIFT L ROSE)	Taylor Swift / BIG MACHINE		5
6	8	6		STARTIN' WITH ME / J RITCHEY (J OWEN K MARVELL J RITCHEY)	Jake Owen / RCA		6
7	3	1	20	LUCKY MAN / M WRIGHT R RUTHERFORD (D C LEE D TURNBULL)	Montgomery Gentry / COLUMBIA		1
8	9	11		THESE ARE MY PEOPLE / T HEWITT (R RUTHERFORD D BERG)	Rodney Atkins / CURB		8
9	6	9	14	JOHNNY CASH / M KNOX (J RICH V MCGEHE R CLAWSON)	Jason Aldean / BROKEN BOW		8
10	11	12		A DIFFERENT WORLD / M A MILLER D OLIVER (M NESLER J HANSON T MARTIN)	Bucky Covington / LYRIC STREET		10
11	10	13	18	I NEED YOU / B GALLIMORE T MCGRAW O SMITH (D C LEE T LANE)	Tim McGraw With Faith Hill / CURB		10
12	12	15		BECAUSE OF YOU / R MCENTIRE T BROWN (K CLARKSON B MOODY O HODGES)	Reba McEntire Duet With Kelly Clarkson / MCA NASHVILLE		12
13	13	14		TOUGH / C MORGAN PO DONNELL K STEGALL (M CRISWELL J LEATHERS)	Craig Morgen / BROKEN BOW		13
14	18	18		EVERYDAY AMERICA / B GALLIMORE K BUSH J NETTLES (J NETTLES K BUSH L CARVER)	Sugarland / MERCURY		14
15	15	19	14	I WONDER / B CHANEY (K PICKLER C LINDSEY A MAYO K ROCHELLE)	Kellie Pickler / BNA		15
16	19	24	6	AIR POWER LOVE ME IF YOU CAN / T KEITH (C WISEMAN C WALLIN)	Toby Keith / SHOW DOG NASHVILLE		16
17	17	23		PROUD OF THE HOUSE WE BUILT / I BROWN R DUNN K BROOKS (K DUNN M GREEN I MCBRIDE)	Brooks & Dunn / ARISTA NASHVILLE		17
18	18	17		GUYS LIKE ME / J CHURCH J CHURCH D RUTTAN)	Eric Church / CAPITOL NASHVILLE		17
19	24	–	2	GREATEST GAINER TAKE ME THERE / D HUFF RASCAL FLATTS (K CHESNEY W MOBLEY N THRASHER)	Rascal Flatts / LYRIC STREET		18
20	20	19		IF YOU'RE READING THIS / R CLARK (T MCGRAW B WARREN B WARREN)	Tim McGraw / CURB		19
21	14	10		TICKS / F ROGERS (B PAISLEY K LOVELACE T OWENS)	Brad Paisley / ARISTA NASHVILLE		1
22	21	20		HOW I FEEL / M MCBRIDE (M MCBRIDE C LINDSEY A MAYO B WARREN B WARREN)	Martina McBride / RCA		20
23	22	21		ALL MY FRIENDS SAY / J STEVENS (L BRYAN J STEVENS L WILSON)	Luke Bryan / CAPITOL NASHVILLE		21
24	23	22		A LITTLE MORE YOU / W KIRKPATRICK (LITTLE BIG TOWN (W KIRKPATRICK K ROADS P SWEET K FAIRCHILD J WESTBROOK)	Little Big Town / EQUITY		20
25	25	26		FREE AND EASY (DOWN THE ROAD I GO) / B BEAVERS (R HARRINGTON R JANZEN B BEAVERS D BENTLEY)	Dierks Bentley / CAPITOL NASHVILLE		25
26	26	25		LIVIN' OUR LOVE SONG / D GEHMAN (J M CARROLL G MITCHELL T GALLOWAY)	Jason Michael Carroll / ARISTA NASHVILLE		23
27	27	27	16	I WANNA FEEL SOMETHING / C BEATHARD K BEARD T ADKINS (D C LEE T LANE)	Trace Adkins / CAPITOL NASHVILLE		27
28	29	30		MEASURE OF A MAN / J STOVER (R FOSTER G SAMPSON)	Jack Ingram / BIG MACHINE		28
29	28	28	20	I GOT MORE / M WRIGHT R RUTHERFORD (J COLLINS R RUTHERFORD)	Cole Deggs & The Lonesome / COLUMBIA		25
30	30	29		FALL / K STEGALL (C MILLS S LEMAIRE S MINOR)	Clay Walker / ASYLUM-CURB		29
31	31	31	7	JUST MIGHT HAVE HER RADIO ON / L REYNOLDS T TOMLINSON (T TOMLINSON A UNDERWOOD)	Trent Tomlinson / LYRIC STREET		31
32	37	46		ONLINE / F ROGERS (B PAISLEY C DUBOIS K LOVELACE)	Brad Paisley / ARISTA NASHVILLE		32
33	32	32	17	FAMOUS IN A SMALL TOWN / F EDDELL M WRUCKE (M LAMBERT T HOWARD)	Miranda Lambert / COLUMBIA		32
34	33	33		ANOTHER SIDE OF YOU / M WRIGHT B ROWAN (C CHAMBERLAIN J JOHNSON)	Joe Nichols / UNIVERSAL SOUTH		33
35	36	34		LOST / B GALLIMORE F HILL (K BOGUARDI M ALLAN)	Faith Hill / WARNER BROS. WRN		34
36	34	38		SUNDAY MORNING IN AMERICA / J STEELE (K ANDERSON R RUTHERFORD J STEELE)	Keith Anderson / ARISTA NASHVILLE		34
37	35	35	10	SHE AIN'T RIGHT / D JOHNSON (N THRASHER M DULANEY W MOBLEY)	Lee Brice / ASYLUM-CURB		35
38	39	36		NOTHIN' BETTER TO DO / D HUFF H RIMES D SHEREMET D BROWN)	LeAnn Rimes / ASYLUM-CURB		36
39	38	37	11	YOU NEVER TAKE ME DANCING / R D JACKSON I TRITT (R MARX)	Travis Tritt / CATEGORY 5		37
40	44	56		FIRECRACKER / F ROGERS J J TURNER S CAMPBMCLAUGHLIN)	Josh Turner / MCA NASHVILLE		40
41	40	42		AS IF / J SHANKS (S EVANS H LINDSEY J SHANKS)	Sara Evans / RCA		40
42	41	40		DAISY / B GALLIMORE (O TOLLIVER A SMITH C WARBIX)	Halfway To Hazard / MERCURY		40
43	43	47		THIS IS MY LIFE / M WRIGHT P VASSAR (P VASSAR T DOUGLAS)	Phil Vassar / UNIVERSAL SOUTH		43
44	46	46		THE ONE IN THE MIDDLE / J SCAIFE (S JOHNS L HUTTON J SELLERS)	Sarah Johns / BNA		44
45	48	45	10	LAST TRAIN RUNNING / WE 3 KINGS F MYERS (S WILLIAMS W BRANDT B BRANDT F J MYERS)	Whiskey Falls / MIDAS NEW REVOLUTION		45
46	53	49		TANGLED UP / J STROUD B CURRINGTON (B CURRINGTON A MAYO C LINDSEY)	Billy Currington / MERCURY		46
47	47	52		WAY BACK TEXAS / D GEHMAN L POLLARD (A MOBLEY C WISEMAN)	Pat Green / BNA		47
48	49	41		I'LL STAND BY YOU / N SYTMGDE K WARWICK R CURTIS (C HYNDE B STEINBERG T KELLY)	Carrie Underwood / FREMANTLE 19		41
49	45	44		MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) / L MILLER (A SMITH A UNDERWOOD)	Steve Holy / CURB		44
50	50	51		BAD FOR ME / J STOVER (S AUSTIN W RAMBEAUX)	Danielle Peck / BIG MACHINE		50
51	52	50		THE MORE I DRINK / B ROWAN (C DUBOIS D TURNBULL D L MURPHY)	Blake Shelton / WARNER BROS. WRN		50
52	42	39		ONE OF THE BOYS / G WILSON J RICH M WRIGHT (G WILSON R RUTHERFORD G G TEREN III)	Gretchen Wilson / COLUMBIA		35
53	56	55		GUITAR SLINGER / M KNOX (B DIPIERO J STONE R CLAWSON)	Crossin Dixon / BROKEN BOW		53
54	54	54		DAYS OF THUNDER / B JAMES (R JAMES A MAYO)	Mark Wills / EQUITY		51
55	55	56		THE STRONG ONE / J STROUD C BLACK (B LUTHER O POYTHRESS C JONES)	Clint Black / EQUITY		55
56	57	59		FLIP-FLOP SUMMER / B CANNON K CHESNEY (B JAMES)	Kenny Chesney / BNA		53
57	51	43	10	DIRTY GIRL / G FUNDIS (R RUTHERFORD T SHAPIRO)	Terri Clark / BNA		30
58	58	57		NINETEEN / J CHEMAY (J STEELE G NICHOLSON T HAMBRIDGE)	Waycross / DREAMCATCHER		54
59	HOT SHOT DEBUT		1	BIKER CHICK / J FLOWERS J O MESSINA (K ARCHER M T BARNES)	Jo Dee Messina / CURB		59
60	59	–	2	NOWHERE THAN SOMEWHERE / FLYNNVILLE TRAIN D BARRIK (F WISEMAN B RODGERS)	Flynnville Train / SHOW DOG NASHVILLE		59

Faith Hill's "American Idol" Duet breaks into the top 10 with lead track from self-titled debut album (No. 11 on Top Country Albums).

Oklahoman is on fast track with second single from "Big Dog Daddy," with Airpower in sixth chart week (15 million impressions).

Singer takes Hot Shot Debut applause with lead single from fifth studio album, titled "Unmistakable," set for a Nov. 6 release.

HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release

ARTIST (Title) (Score)	Chart Rank
COUNTRY	
Never Wanted Nothing More BNA (90.5)	2
These Are My People CURB (79.0)	8
A Different World LYRIC STREET (76.7)	10
I Need You CURB (95.4)	11
Because Of You MCA NASHVILLE (83.8)	12
Tough BROKEN BOW (88.3)	13
Everyday America MERCURY (78.6)	14
I Wonder BNA (84.8)	15
Love Me If You Can SHOW DOG NASHVILLE (83.4)	16
Proud Of The House We Built ARISTA NASHVILLE (82.7)	17
If You're Reading This CURB (94.8)	28
How I Feel RCA (84.3)	22
Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	25
Livin' Our Love Song ARISTA NASHVILLE (88.8)	26
I Wanna Feel Something CAPITOL NASHVILLE (85.2)	27
Measure Of A Man BIG MACHINE (78.2)	28
Fall ASYLUM-CURB (90.3)	30
Just Might Have Her Radio On LYRIC STREET (79.9)	31
Online ARISTA NASHVILLE (88.5)	32
Famous In A Small Town COLUMBIA (75.7)	33
Another Side Of You UNIVERSAL SOUTH (84.5)	34
★ LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	38
AY TO Daisy MERCURY (84.4)	42
IE UN I'll Stand By You FREMANTLE/19 (84.9)	48
The More I Drink WARNER BROS (81.3)	51

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COUNTRY SONGS LIST LOOSENS SPEED LIMIT

With more than a quarter of the titles inside the top 40 posting fewer than 10 chart weeks, Hot Country Songs boasts an unusually high number of titles racing up the list.

A dozen songs in the top 40 make quick starts, led by Kenny Chesney's "Never Wanted Nothing More," which rises 5-2 in its seventh chart week. Likewise, Rascal Flatts sprints 24-19 in its second week, and nabs Greatest Gainer and Airpower. To find another title with fewer than three chart weeks, you have to look all the way down to this issue's Hot Shot Debut at No. 59. Also staking top 40 claims with fewer than 10 weeks: Reba McEntire (No. 12), Sugarland (No. 9), Toby Keith (No. 16), Brooks & Dunn (No. 17), Tim McGraw (No. 20), Dierks Bentley (No. 25), Brad Paisley (No. 32), Faith Hill (No. 35), LeAnn Rimes (No. 38) and Josh Turner (No. 40). Eight of these 12 songs are lead singles from new albums that have not yet gone to market. —*Wade Jessen*

HOT COUNTRY SONGS: 127 country stations are electronically monitored by Nielsen Broadcast Data Systems 24 hours a day 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved

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ALL CHARTS: See Chart Legend for rules and explanations

HOT LATIN SONGS: A panel of 101 stations (28 Latin pop, 12 tropical, 13 Latin rhythm, 48 regional Mexican) are electronically monitored 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY nielsen BDS — SALES DATA COMPILED BY nielsen SoundScan

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT / PROMOTION LABEL	PEAK POSITION
1	3	3	12	#1 8 WKS GREATEST GAINER DIMELO / S.GARRETT,B.KIDD,E.IGLESIAS,C.PAUCAR (S.GARRETT,B.KIDD,E.IGLESIAS,L.GOMEZ ESCOLAR)	Enrique Iglesias / INTERSCOPE/UNIVERSAL LATINO	1
2	7	5		POR AMARTE ASI / O.URBINA JR.,R.URBINA,R.AVITIA (E.REYES,A.MONTALBAN)	Alacranes Musical / UNIVISION	2
3	6	8		MIL HERIDAS / A.MACIAS (E.PAZ)	Cuisillos / MUSART/BALBOA	3
4	1	1		OJALA / M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis / FONOVISA	1
5	2	12	10	DE TI EXCLUSIVO / NOT LISTED (H.PALENCIA CISNEROS)	La Arrolladora Banda El Limon / DISA/EDIMONSA	2
6	13	14		MI CORAZONCITO / A.SANTOS,L.SANTOS (A.SANTOS)	Aventura / PREMIUM LATIN	6
7	8	6		ESO Y MAS / J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian / MUSART/BALBOA	6
8	5	2		QUE ME DES TU CARINO / J.L.GUERRA (J.L.GUERRA)	Juan Luis Guerra Y 440 / EMI TELEVISA	2
9	8	11		NO TE VEO / DJ BLASS (J.BORGES BONILLA,H.L.PADILLA,R.ORTIZ,J.MUNOZ,M.DE JESUS BAEZ)	Casa De Leones / WARNER LATINA	6
10	4	4		A TI SI PUEDO DECIRTE / NOT LISTED (SIAN ROMAN)	El Chapo De Sinaloa / DISA	4
11	19	29		LAGRIMAS DEL CORAZON / NOT LISTED (P.SOSA)	Grupo Montez De Durango / DISA	11
12	10	7		IGUAL QUE AYER / LOS MAGNIFICOS (K.VASQUEZ,J.NIEVES,R.PINA)	R.K.M & Ken-Y / PINA/UNIVERSAL LATINO	3
13	12	17	8	TE VOY A PERDER / A.BAQUEIRO (L.GARCIA,A.BAQUEIRO)	Alejandro Fernandez / SONY BMG NORTE	12
14	11	9		BASTA YA / NOT LISTED (NOT LISTED)	Conjunto Primavera / FONOVISA	8
15	17	20		OJALA PUDIERA BORRARTE / F.OLVERA (F.OLVERA)	Mana / WARNER LATINA	15
16	14	10		SI NOS QUEDARA POCO TIEMPO / J.GENTILE (Y.HENRIQUEZ,R.ESPARZA RUIZ)	Chayanne / SONY BMG NORTE	1
17	15	15	17	DAME UN BESO / R.MUNOZ,R.MARTINEZ (VALENTINO)	Intocable / EMI TELEVISA	7
18	18	18		TODO CAMBIO / M.DOMM TEMAS (M.DOMM,J.L.ORTEGA)	Camila / SONY BMG NORTE	11
19	21	10		SIENTE EL BOOM / DEXTER,DJ GIANN (TITO EL BAMBINO,R.ORTIZ,DE LA GHETTO,JOWELL,DJ GIANN)	Tito "El Bambino" Featuring Randy / EMI TELEVISA	14
20	22	18		Y SI TE DIGO / J.GAVIRIA,A.MUNERA EASTMAN (J.E.GAVIRIA)	Fanny Lu / UNIVERSAL LATINO	18
21	23	42	4	OLVIDATE TU / NOT LISTED (NOT LISTED)	Duelo / UNIVISION	21
22	16	13		IMPACTO / S.STORCH (R.AYALA,S.STORCH)	Daddy Yankee Featuring Fergie / EL CARTEL/INTERSCOPE	2
23	29	35		THE WAY SHE MOVES / A.THIAM (F.G.ORTIZ TORRES,A.THIAM)	Zion Featuring Akon / BABY/CMG/SRC/UNIVERSAL MOTOWN	11
24	40	30		MIRAME / NOT LISTED (B.DANZA)	Jenni Rivera / FONOVISA	24
25	20	22		TORRE DE BABEL / K.SANTANDER,D.BETANCOURT (K.SANTANDER)	David Bisbal / VALE/UNIVERSAL LATINO	10
26	26	23		LO MEJOR DE TU VIDA / A.POSSE (A.A.BENGBEDER CASAS,M.ALEJANDRO)	Alexandre Pires / EMI TELEVISA	23
27	25	25		BELLA TRAICION / K.DIOGUARDI,M.ALLAN (B.PEREGRIN,N.PEREGRIN,K.DIOGUARDI,M.ALLAN)	Belinda / EMI TELEVISA	14
28	28	26		ERES PARA MI / J.VENEGAS,C.LOPEZ (J.VENEGAS,A.TIJOUX)	Julieta Venegas / SONY BMG NORTE	5
29	38	-		QUIEN / T.TORRES (R.ARJONA)	Ricardo Arjona / SONY BMG NORTE	29
30	24	21	11	LLORARAS / LOS MAGNIFICOS (K.VAZQUEZ,J.NIEVES)	R.K.M. & Ken-Y / PINA/UNIVERSAL LATINO	9
31	27	24		ES COSA DE EL / L.F.PAYAN (C.D.SERRANO)	Graciela Beltran / UNIVISION	6
32	35	40		LAGRIMAS DE SANGRE / NOT LISTED (NOT LISTED)	Los Tigres Del Norte / FONOVISA	32
33	45	34		YO TE QUIERO / EL NASI,NESTY (J.L.MORERA LUNA,L.VEGUILLA MALAVE,V.MARTINEZ,E.F.PADILLA)	Wisin & Yandel / WY/MACHETE	33
34	46	-	2	AYER LA VI / NOT LISTED (W.O.LANDRON,M.RIVERA,E.LIND)	Don Omar / VI/MACHETE	34
35	36	46		UN JUEGO / LOS RIELEROS DEL NORTE,O.VALDIVIA (R.GONZALEZ MORA)	Los Rieleros Del Norte / FONOVISA	35
36	34	38	17	HOY TENGO GANAS DE TI / A.POSSE (M.GALLARDO)	Ricardo Montaner / EMI TELEVISA	23
37	33	43		PERDONAME EN SILENCIO / J.FLOREZ (R.BARBA)	Reyli / SONY BMG NORTE	33
38	39	45		ZUN DADA / DJ MEMO (G.A.C.PADILLA,R.DIAZ,F.G.ORTIZ TORRES)	Zion / BABY/CMG/SRC/UNIVERSAL MOTOWN	38
39	HOT SHOT DEBUT		1	NO LLORES / E.ESTEFAN JR.,GAITAN BROTHERS (G.ESTEFAN,E.ESTEFAN,JR.,R.GAITAN,A.GAITAN)	Gloria Estefan / BURGUNDY/SONY BMG NORTE	39
40	30	27		ME DUELE AMARTE / K.CIBRIAN,T.LENNOX (D.ORTIZ SANCHEZ)	Reik / SONY BMG NORTE	27
41	NEW			ELLA ME LEVANTO / MR. G (R.AYALA)	Daddy Yankee / EL CARTEL/INTERSCOPE	41
42	NEW			UMBRELLA / C.STEWART (C.A.STEWART,T.NASH,T.HARRELL,S.C.CARTER)	Rihanna Featuring Jay-Z / SRP/DEF JAM/IDJMG	42
43	RE-ENTRY			QUIZAS / URBA (J.FELICIANO)	Tony Dize / WY/MACHETE	33
44	32	28		AHORA QUE TE VAS / A.AVILA (P.DOMINGUEZ VILLARRUBIA,J.L.VARGAS)	La 5A Estacion / SONY BMG NORTE	26
45	37	39		CUANDO REGRESES / NOT LISTED (NOT LISTED)	Patrulla 81 / DISA	37
46	NEW			WHINE UP / REDONE (K.DELUNA,REDONE,J.SEWELL-ULEPIC,D.O'BRIAN,T.EDMOND)	Kat Deluna Featuring Elephant Man / EPIC	46
47	44	31		LA CUMBIA DE LOS ABURRIDOS / E.CABRA,A.HERNANDEZ (R.PEREZ,E.CABRA)	Calle 13 / SONY BMG NORTE	31
48	42	33	4	SOLO MIO / S.GEORGE,B.BENOZZO (S.GEORGE,J.L.PILOTO)	Anais / UNIVISION	28
49	31	41		LA FOTO SE ME BORRO / E.CRESPO,R.CORA (E.CRESPO,R.CORA)	Elvis Crespo / MACHETE	31
50	NEW			NUESTRO AMOR ES ASI / [illegible] MAGNATE ([illegible] A.QUILES)	Magnate / VI/MACHETE	50

Iglesias dethrones Solis, returning to No. 1 with a 22% audience increase.

Estefan returns to the chart after a three-year hiatus with first single from "90 Millas," due Sept. 18. See story p. 21.

Pop princess' English-language international smash becomes her first Hot Latin Songs entry.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST / IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	-	2	#1 2 WKS GRUPO MONTEZ DE DURANGO / DISA 724115 (12.98)	Agarrese		1
2	2	1		DADDY YANKEE / EL CARTEL/INTERSCOPE 000937/IGA (13.98)	El Cartel: The Big Boss		1
3	3	3		EL CHAPO DE SINALOA / DISA 724118 (12.98)	Te Va A Gustar		3
4	6	6		VICENTE FERNANDEZ / DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolo		1
5	5	5		CHRISTIAN CASTRO / UNIVERSAL LATINO 009199 (10.98)	El Indomable		5
6	4	2		ALEJANDRO FERNANDEZ / SONY BMG NORTE 10111 (18.98)	Viento A Favor		2
7	8	8		AVENTURA / PREMIUM LATIN 20580/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live		2
8	9	9		MARCO ANTONIO SOLIS / FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		3
9	11	7		ALACRANES MUSICAL / UNIVISION 311054/UG (12.98)	Ahora Y Siempre	○	1
10	RE-ENTRY			RBD / EMI TELEVISA 75852/VIRGIN (13.98)	Celestial		1
11	7	4		DUELO / UNIVISION 311056/UG (12.98)	En Las Manos De Un Angel		4
12	15	15		CAMILA / SONY BMG NORTE 78272 (14.98)	Todo Cambio		12
13	12	12		LOS BUKIS / FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables		12
14	13	-		VALENTIN ELIZALDE / UNIVERSAL LATINO 009378 (13.98)	Mi Ultima Bohemia (En Vivo)		13
15	20	18	3	GREATEST GAINER BANDA ARKANGEL R-15 / DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera		15
16	14	13		ZION / BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody		2
17	17	-	2	LOS BUKIS / BRONCO / LOS TEMERARIOS / FONOVISA 353269/UG (10.98)	B.B.T.3		17
18	10	-		BRAZEROS MUSICAL DE DURANGO / DISA 721081 (11.98)	Volvio El Dolor		10
19	19	17	47	MANA / WARNER LATINA 63681 (18.98) +	Amar Es Combatir	2	1
20	25	-		CONJUNTO PRIMAVERA / FONOVISA 353258/UG (12.98)	Dejando Huella... El Final		20
21	18	16		LUNY TUNES & TAINY / MAS FLOW 230013/MACHETE (15.98) +	Mas Flow: Los Benjamins		1
22	21	-		VARIOUS ARTISTS / LA CALLE 330[illegible]/UG (12.98)	Bachata # 1's		21
23	10	11		LOS RIELEROS DEL NORTE / FONOVISA 353101/UG (12.98)	Ven Y Dime		11
24	24	22		LOS TUCANES DE TIJUANA / UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Corridos		8
25	31	20		SERGIO VEGA / SONY BMG NORTE 10261 (16.98 CD/DVD) +	Dueno De Ti... Lo Mejor De El Shaka		25
26	27	31		DON OMAR / VI 006682/MACHETE (15.98)	King Of Kings	●	1
27	30	36		IVY QUEEN / UNIVISION 311140/UG (13.98)	Sentimiento	○	4
28	26	26		AKWID / UNIVISION 311103/UG (9.98)	Greatest Exitos		26
29	28	24		MIGUEL BOSE / WARNER LATINA 399403 (18.98)	Papito		8
30	32	23		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS / EMI TELEVISA 90331 (13.98)	Greatest Hits Album Versions		7
31	29	25		VALENTIN ELIZALDE / UNIVERSAL LATINO 006611 (8.98) +	Vencedor	○	1
32	30	21		MARIANO BARBA / THREE SOUND 621 (13.98)	En Vivo		11
33	22	19		GRUPO EXTERMINADOR / FONOVISA 353030/UG (12.98)	Adicto A Ti		18
34	HOT SHOT DEBUT		1	BRAZEROS MUSICAL DE DURANGO / DISA 729316 (6.98)	Linea De Oro: La Abeja Miope Y Muchos Exitos Mas...		34
35	34	30		CALLE 13 / SONY BMG NORTE 03170 (18.98)	Residente O Visitante		1
36	39	37		WISIN & YANDEL / MACHETE 561402 (15.98) +	Pa'l Mundo	●	1
37	38	41		TIERRA CALI / VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) +	Enamorado De Ti: Edicion Especial		34
38	48	42		JENNI RIVERA / FONOVISA [illegible] (12.98)	Mi Vida Loca	○	2
39	40	38		JUAN LUIS GUERRA Y 440 / EMI TELEVISA 88892 (14.98)	La Llave De Mi Corazon		1
40	47	27		ROBERTO CARLOS / DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos		12
41	35	35		LOS TERRIBLES DEL NORTE / FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas		26
42	33	44		LOS HUMILDES VS. LA MIGRA / BCI LATINO 41[illegible]/BCI (6.98)	Los Humildes Vs. La Migra		33
43	41	34		R.K.M. & KEN-Y / PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD) +	Commemorative Edition		4
44	51	39		BRONCO / LOS BUKIS / LOS TEMERARIOS / FONOVISA 353103/UG (10.98)	B.B.T. 2		10
45	45	43		VARIOUS ARTISTS / WY [illegible]/MACHETE (13.98) +	WY Records Presents: Los Vaqueros	□	2
46	64	-	2	PACE SETTER HECTOR LAVOE / FANIA 130269/EMUSICA (14.98)	El Cantante: The Originals		46
47	42	29		JENNIFER LOPEZ / EPIC 74149/SONY BMG NORTE (18.98)	Como Ama Una Mujer		1
48	49	53		VARIOUS ARTISTS / MOCK & ROLL 80201/SONY BMG NORTE (13.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007		30
49	23	14		YOLANDITA MONGE / LA CALLE 330048/UG (13.98 CD/DVD) +	Demasiado Fuerte		4
50	50	49		ELVIS CRESPO / MACHETE 009874 (14.98)	Regreso El Jefe		17
51	NEW			MENUDO / DISCOS 605 09631/SONY BMG NORTE (14.98) +	La Historia		51
52	52	46		CUISILLOS / MUSART 3893/BALBOA (12.98)	Mil Heridas		16
53	58	52		MONCHY & ALEXANDRA / J & N 50191/SONY BMG NORTE (13.98)	Exitos		11
54	55	50		XTREME / LA CALLE 340011/UG (13.98)	Haciendo Historia	○	13
55	43	40		GRUPO BRYNDIS / DISA 721017 (10.98) +	Solo Pienso En Ti		3
56	46	10		CASA DE LEONES / WARNER LATINA 232444 (15.98)	Los Leones		3
57	37	28		K-PAZ DE LA SIERRA/ALACRANES MUSICAL / UNIVISION 311155/UG (12.98)	Encuentros Musicales		28
58	54	47		PATRULLA 81 / DISA 721049 (11.98)	En Concierto		18
59	53	45		LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ / DISA 720982 (11.98)	Pasito, Pasito Mis Creadores		1
60	44	32		BANDA PEQUENOS MUSICAL / FONOVISA 453121/UG (12.98)	Hasta El Final		13
61	57	57		EL CHAPO DE SINALOA / DISA 720802 (10.98)	La Noche Perfecta		22
62	61	54		ANA GABRIEL / DISCOS 605 81065/SONY BMG NORTE (10.98)	Canciones De Amor		52
63	60	48		LOS CAMINANTES / SONY BMG NORTE 05302 (12.98) +	La Historia... Lo Mas Chulo, Chulo, Chulo		2
64	68	64		JOSE ALFREDO JIMENEZ / SONY BMG NORTE 08009 (10.98)	Tesoros De Coleccion: 30 Grandes Canciones		56
65	59	33		LOS HURACANES DEL NORTE / UNIVISION 311097/UG (10.98)	La Mejor... Coleccion		17
66	75	-		MAZIZO MUSICAL / UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas		43
67	62	59	11	ALACRANES MUSICAL / DISA [illegible] (5.98)	Linea De Oro		28
68	66	-		TITO NIEVES / LA CALLE 330022/UG (11.98)	Canciones Clasicas De Marco Antonio Solis		23
69	65	61	30	BRONCO / LOS BUKIS / LOS TEMERARIOS / FONOVISA [illegible]/UG (10.98)	BBT		7
70	63	60		LOS CUATES DE SINALOA / SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	○	13
71	71	62		R.K.M. & KEN-Y / PINA 270169/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	□	2
72	RE-ENTRY			LOS CADETES DE LINARES / BCI LATINO 41260/BCI (6.98)	Las Mas Canonas		33
73	58	56		LOS TIGRES DEL NORTE / FONOVISA 353044/UG (12.98)	Detalles Y Emociones	○	2
74	73	65		VARIOUS ARTISTS / FONOVISA 353170/UG (10.98)	30 Corridos: Muy Perrones		24
75	70	51		LOS ORIGINALES DE SAN JUAN / UNIVISION 311118/UG (10.98)	La Mejor... Coleccion: 30 Super Exitos		35

AIRPLAY MONITORED BY nielsen BDS
SALES DATA COMPILED BY nielsen SoundScan

AIRPLAY CHARTS: Panels of 26 Latin pop, 12 tropical, 13 Latin rhythm, 49 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. All rights reserved. ALBUM CHARTS: See Charts Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

LATIN

HOT DANCE AIRPLAY: See chart legend for rules and explanations.

Billboard DANCE

LATIN AIRPLAY

POP

This Week	Last Week	Title	Artist (Imprint / Promotion Label)
1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	3	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
4	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
5	6	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
6	5	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
7	15	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
8	7	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
9	9	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISA)
10	6	BENDITA TU LUZ	MANA (WARNER LATINA)
11	10	PERDONAME EN SILENCIO	REYLI (SONY BMG NORTE)
12	12	BELLA TRAICION	BELINDA (EMI TELEVISA)
13	13	TORRE DE BABEL	DAVID BISBAL (VALE/UNIVERSAL LATINO)
14	17	HOY TENGO GANAS DE TI	RICARDO MONTANER (EMI TELEVISA)
15	11	AHORA QUE TE VAS	LA 5A ESTACION (SONY BMG NORTE)

RHYTHM

This Week	Last Week	Title	Artist (Imprint / Promotion Label)
1	2	IGUAL QUE AYER	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
2	3	NO TE VEO	CASA DE LEONES (WARNER LATINA)
3	6	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
4	1	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
5	8	THE WAY SHE MOVES	ZION FEATURING AKON (BABY/CMG/SRC/UNIVERSAL MOTOWN)
6	4	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISA)
7	13	QUIZAS	TONY DIZE (WY/MACHETE)
8	10	YO TE QUIERO	WISIN & YANDEL (WY/MACHETE)
9	[illegible]	LLORARAS	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
10	11	NUESTRO AMOR ES ASI	MAGNATE (VI/MACHETE)
11	6	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
12	16	APARENTEMENTE	YAGA Y MACKIE FEAT. ARCANGEL Y DE LA GHETTO (LA CALLE/UNIVISION)
13	22	AYER LA VI	DON OMAR (VI/MACHETE)
14	9	QUE LLOREN	IVY QUEEN (UNIVISION)
15	12	SOLA	HECTOR "EL FATHER" (VI/MACHETE)

REGIONAL MEXICAN

This Week	Last Week	Title	Artist (Imprint / Promotion Label)
1	3	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
2	4	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
3	1	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	2	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
5	8	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
6	7	ESO Y MAS	JOAN SEBASTIAN (MUSART/BALBOA)
7	6	DAME UN BESO	INTOCABLE (EMI TELEVISA)
8	8	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
9	11	OLVIDATE TU	DUELO (UNIVISION)
10	17	MIRAME	JENNI RIVERA (FONOVISA)
11	9	OJALA	MARCO ANTONIO SOLIS (FONOVISA)
12	10	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
13	12	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)
14	14	LAGRIMAS DE SANGRE	LOS TIGRES DEL NORTE (FONOVISA)
15	15	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISA)

LATIN ALBUMS

POP

This Week	Last Week	Artist	Title (Imprint / Promotion Label)
1	1	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
2	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	20	RBD	CELESTIAL (EMI TELEVISA/VIRGIN)
4	3	CAMILA	TODO CAMBIO (SONY BMG NORTE)
5	4	MANA	AMAR ES COMBATIR (WARNER LATINA)
6	6	MIGUEL BOSE	PAPITO (WARNER LATINA)
7	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISA)
8	9	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
9	8	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
10	5	YOLANDITA MONGE	DEMASIADO FUERTE (LA CALLE/UG)
11	—	MENUDO	LA HISTORIA (SONY BMG NORTE)
12	10	ANA GABRIEL	CANCIONES DE AMOR (DISCOS 605/SONY BMG NORTE)
13	12	CHAYANNE	MI TIEMPO (SONY BMG NORTE)
14	11	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
15	13	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)

RHYTHM

This Week	Last Week	Artist	Title (Imprint / Promotion Label)
1	1	DADDY YANKEE	EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
2	2	ZION	THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG)
3	3	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
4	5	DON OMAR	KING OF KINGS (VI/MACHETE)
5	7	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
6	4	AKWID	GREATEST EXITOS (UNIVISION/UG)
7	6	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
8	6	WISIN & YANDEL	PA'L MUNDO (MACHETE)
9	9	R.K.M. & KEN-Y	COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
10	10	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
11	11	CASA DE LEONES	LOS LEONES (WARNER LATINA)
12	12	R.K.M. & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
13	13	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE/IGA)
14	14	NOTCH	RAISED BY THE PEOPLE (CINCO POR CINCO/MACHETE)
15	15	KINTO SOL	LOS HIJOS DEL MAIZ (UNIVISION/UG)

REGIONAL MEXICAN

This Week	Last Week	Artist	Title (Imprint / Promotion Label)
1	1	GRUPO MONTEZ DE DURANGO	AGARRESE (DISA)
2	2	EL CHAPO DE SINALOA	TE VA A GUSTAR (DISA)
3	4	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	3	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
5	7	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
6	5	DUELO	EN LAS MANOS DE UN ANGEL (UNIVISION/UG)
7	8	LOS BUKIS	30 RECUERDOS INOLVIDABLES (FONOVISA/UG)
8	9	VALENTIN ELIZALDE	MI ULTIMA BOHEMIA (EN VIVO) (UNIVERSAL LATINO)
9	12	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
10	11	LOS BUKIS / BRONCO / LOS TEMERARIOS	B B T 3 (FONOVISA/UG)
11	6	BRAZEROS MUSICAL DE DURANGO	VOLVIO EL DOLOR (DISA)
12	15	CONJUNTO PRIMAVERA	DEJANDO HUELLA... EL FINAL (FONOVISA/UG)
13	10	LOS RIELEROS DEL NORTE	VEN Y DIME (FONOVISA/UG)
14	14	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
15	18	SERGIO VEGA	DUENO DE TI - LO MEJOR DE EL SHAKA (SONY BMG NORTE)

HOT DANCE CLUB PLAY

This Week	Last Week	Weeks on Chart	Title	Artist Imprint & Number / Promotion Label
1	2	9	#1 1 WK ROLLERCOASTER	ERIKA JAYNE RM RECORDS PROMO
2	7	7	MAKES ME WONDER	MAROON 5 A&M/OCTONE PROMO/INTERSCOPE
3	4	6	STAND BACK	STEVIE NICKS REPRISE PROMO
4	3	10	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
5	6	6	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC 12037
6	10	5	STRANGER	HILARY DUFF HOLLYWOOD PROMO
7	9	8	DEFYING GRAVITY	IDINA MENZEL REPRISE PROMO/WARNER BROS.
8	11	6	BECAUSE OF YOU	NE-YO DEF JAM PROMO/IDJMG
9	6	8	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/IDJMG
10	1	10	MY DESTINY	KIM ENGLISH NERVOUS 20855
11	16	5	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
12	13	7	LOST AND FOUND	DELERIUM NETTWERK PROMO
13	5	10	RAPTURE 2007	IIO MADE PROMO
14	18	8	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMO
15	14	12	4 IN THE MORNING	GWEN STEFANI INTERSCOPE PROMO
16	24	3	LIKE THIS	KELLY ROWLAND FEAT. EVE MUSIC WORLD PROMO/COLUMBIA
17	20	5	SO FAR	MIGUEL MIGS SALTED PROMO/OM
18	18	11	CAN'T KEEP IT A SECRET	JACINTA CHUNKY 9007 MUSIC PLANT
19	17	12	ALL AROUND THE WORLD	LIONEL RICHIE ISLAND PROMO/IDJMG
20	21	6	I JUST DIED IN YOUR ARMS TONIGHT	LEANA SWEDISH DIVA PROMO
21	12	11	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY PROMO/GEFFEN
22	26	4	LIVE, LUV, DANCE	RON PERKOV ARPEE PROMO
23	23	6	LIKE A BOY	CIARA LAFACE PROMO/ZOMBA
24	15	9	I CAN'T WAIT	DIANNE WESLEY DIVISION X PROMO/GOSSIP
25	25	6	NEVER AGAIN	KELLY CLARKSON RCA PROMO/RMG
26	30	3	POWER PICK MY MAN	AMUKA J/M PROMO
27	22	12	ALIVE	TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
28	32	3	STEP INTO THE LIGHT	DARREN HAYES POWDERED SUGAR RECORDS PROMO
29	27	9	QUE LLOREN	IVY QUEEN UNIVISION PROMO
30	31	5	OOH LA LISHIOUS	JAY MEN MARIAN PROMO
31	34	3	BE FREE	JASON ANTONE CHICKIE PROMO/MUSIC PLANT
32	36	3	FIND A NEW WAY	YOUNG LOVE ISLAND PROMO/IDJMG
33	41	2	OUTTA MY MIND	ONSHA KAI ACT 2 PROMO/MUSIC PLANT
34	39	2	JACK'S SUITE	HANS ZIMMER WALT DISNEY PROMO
35	HOT SHOT DEBUT		DEEP INTO YOUR SOUL	FRISCIA & LAMBOY NERVOUS PROMO
36	NEW		DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM PROMO/UNIVERSAL
37	33	6	YOU WON'T EVER LEAVE (EDDIE BAEZ MIX)	TAFURI SWIRL PROMO
38	NEW		SHE'S MADONNA	RONNIE WILLIAMS WITH PET SHOP BOYS VIRGIN PROMO
39	26	12	QUE HICISTE	JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
40	35	5	FATE OR FAITH	ROR-SHAK TWISTED PROMO/KOCH
41	NEW		POWER OF ATTRACTION	NATALIA UNLEASHED PROMO
42	37	8	CAN'T HELP MYSELF	KACI CURB PROMO
43	NEW		BOOM BOOM... REMIXED	PAUL LEKAKIS RNL PROMO
44	29	17	YOU'RE THE ONE	DNO MINOTRAIN PROMO/ASTRALWERKS
45	NEW		OVER IT	TIFFANY AFFAIR REPRISE PROMO
46	NEW		GIVE ME DANGER	DANGEROUS MUSE SIRE PROMO/WARNER BROS.
47	42	6	HERE WITH YOU	ROBBIE RUSSELL ADEVA PROMO
48	38	15	I WANT YOUR LOVE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
49	40	15	FOREVER	ALYSON FEATURING ZEB PM MEDIA PROMO
50	48	15	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA

TOP ELECTRONIC ALBUMS

This Week	Last Week	Weeks on Chart	Artist	Title Imprint & Number / Distributing Label	Cert.
1	NEW		#1 1 WK JUSTICE	CROSS ED BANGER/VICE 24892/ATLANTIC	
2	2	17	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL	
3	3	63	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC +	■
4	1	10	BJORK	VOLTA ELEKTRA/ATLANTIC 135888/AG +	
5	4	89	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
6	NEW		JOHNNY VICIOUS	THRIVEMIX PRESENTS: TRANCE ANTHEMS 2 THRIVEDANCE 90779/THRIVE	
7	5	14	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
8	7	36	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52579/MADACY	
9	6	4	DIGITALISM	IDEALISM ASTRALWERKS 89240	
10	8	6	JOHNNY BUDZ & CATO K	ULTRA WEEKEND 3 ULTRA 1532	
11	NEW		ULRICH SCHNAUSS	GOODBYE DOMINO 149	
12	NEW		RABBIT IN THE MOON	DECADE SOUTHBEAT 80131	
13	12	88	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	■
14	13	35	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 MUTE/REPRISE [illegible]/WARNER BROS. +	
15	10	6	ARMIN VAN BUUREN	A STATE OF TRANCE 2007 ULTRA 1545	
16	18	2	MOCEAN WORKER	CINCO DE MOWO! MOWO! 200	
17	11	9	JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90780/THRIVE	
18	NEW		VARIOUS ARTISTS	ULTRA. 10 ULTRA 1553	
19	19	17	DAFT PUNK	MUSIQUE VOL. 1 1993-2005 VIRGIN 58405	
20	9	4	MAPS	WE CAN CREATE MUTE 9357*	
21	RE-ENTRY		SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	
22	14	3	RAVIN	BUDDHA BAR IX GEORGE V 22990	
23	20	25	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485	
24	16	24	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	
25	21	73	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	

HOT DANCE AIRPLAY

This Week	Last Week	Weeks on Chart	Title	Artist Imprint & Number / Promotion Label
1	1	8	#1 6 WKS UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
2	2	13	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE
3	3	14	PUT 'EM UP	EDUN ROBBINS
4	4	8	NEVER AGAIN	KELLY CLARKSON RCA/RMG
5	6	7	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
6	7	10	FEEL TOGETHER	BEN MACKLIN FEATURING TIGER LILY NERVOUS
7	5	16	THE WORLD IS MINE	DAVID GUETTA FEATURING JD DAVIS PERFECTO/ULTRA
8	8	4	STRANGER	HILARY DUFF HOLLYWOOD
9	11	5	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSHI/DEEP DISH
10	9	20	CRY FOR YOU	SEPTEMBER ROBBINS
11	12	11	SORRY	KASKADE ULTRA
12	10	15	REHAB	AMY WINEHOUSE UNIVERSAL REPUBLIC
13	18	4	LIKE A BOY	CIARA LAFACE/ZOMBA
14	13	9	ALL OF YOUR LOVE	HELLOGOODBYE DRIVE-THRU/SANCTUARY
15	14	19	CHANGES	CHRIS LAKE FEATURING LAURA V ROBBINS
16	15	6	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
17	16	23	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	18	8	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
19	21	6	BECAUSE OF YOU	NE-YO DEF JAM/IDJMG
20	17	8	I THINK I'M FALLING IN LOVE	LUCAS PRATA ULTRA
21	22	17	WITH LOVE	HILARY DUFF HOLLYWOOD
22	23	20	I CAN'T TAKE IT	LOLA SOBE
23	20	10	GLAMOROUS	FERGIE FEATURING LUDACRIS WILL.I.AM/A&M/INTERSCOPE
24	NEW		DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
25	NEW		LOVE IS GONE	DAVID GUETTA FEAT. CHRIS WILLIS PERFECTO/ULTRA

JUL 28 2007 HITS OF THE WORLD Billboard

JAPAN
SINGLES

(SOUNDSCAN JAPAN) JULY 17, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	MUSIC (FIRST LTD VERSION) GOLDEN CIRCLE TOY'S FACTORY
2	NEW	OSCA TOKYO JIHEN TOSHIBA/EMI
3	NEW	MARIN SUNOU (FIRST LTD VERSION CD+DVD) SUKIMASWITCH BMG FUNHOUSE
4	NEW	HANA UTA MICRO OF DEF TECH UNIVERSAL
5	9	MATA KIMI NI AERU KETSUMEISHI TOY'S FACTORY
6	1	JEWELRY DAY AYAKA WARNER
7	2	FREE (FIRST LTD VERSION) ERIKA SONY
8	7	AI UTA GREEEEN UNIVERSAL
9	4	FREAKY (CD+DVD) KUMI KODA AVEX TRAX
10	NEW	ICHIGO ICHIE MIYUKI NAKAJIMA YAMAHA COMMUNICATIONS

UNITED KINGDOM
SINGLES

(THE OFFICIAL UK CHARTS CO.) JULY 15, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	8	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
3	2	FOUNDATIONS KATE NASH FICTION/POLYDOR
4	NEW	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
5	23	FLUORESCENT ADOLESCENT ARCTIC MONKEYS DOMINO
6	3	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
7	4	00 YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
8	5	WORRIED ABOUT RAY HOOSIERS RCA
9	18	TEENAGERS MY CHEMICAL ROMANCE REPRISE
10	7	SOULMATE NATASHA BEDINGFIELD PHONOGENIC

GERMANY
SINGLES

(MEDIA CONTROL) JULY 17, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	HOT SUMMER MONROSE WARNER
2	1	YOU CAN GET IT MARK MEDLOCK/DIETER BOHLEN COLUMBIA
3	3	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
4	4	VAYAMOS COMPANEROS MARQUESS WARNER
5	5	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
6	NEW	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
7	8	VOM SELBEN STERN ICH + ICH POLYDOR
8	6	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
9	9	00 YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
10	7	EIN STERN (DER DEINEN NAMEN TRAGT) DJ OETZI/NIK P POLYDOR/UNIVERSAL

EURO DIGITAL TRACKS

(NIELSEN KOUNDSCAN INTERNATIONAL) JULY 28, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	UMBRELLA RIHANNA FT JAY-Z SRP/DEF JAM
2	4	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
3	2	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
4	3	00 YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
5	5	FOUNDATIONS KATE NASH FICTION/POLYDOR
6	6	HOT SUMMER (RADIO EDIT) MONROSE STARWATCH/WARNER
7	7	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
8	9	WORRIED ABOUT RAY THE HOOSIERS RCA
9	8	AMOR GITANO BEYONCE MUSIC WORLD COLUMBIA
10	13	PURE INTUITION SHAKIRA EPIC
11	12	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
12	NEW	FLOURESCENT ADOLESCENT (ALBUM VERSION) ARCTIC MONKEYS DOMINO
13	NEW	VOM SELBEN STERN ICH + ICH POLYDOR
14	16	VAYAMOS COMPANEROS (RADIO EDIT) MARQUESS STARWATCH/WARNER
15	16	TEENAGERS (ALBUM VERSION) MY CHEMICAL ROMANCE REPRISE
16	11	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
17	19	LOVESTONED/I THINK SHE KNOWS JUSTIN TIMBERLAKE JIVE/ZOMBA
18	NEW	OH MY GOD MARK RONSON FT. LILY ALLEN ALLIDO/COLUMBIA
19	15	SOULMATE NATASHA BEDINGFIELD PHONOGENIC
20	20	HOW TO SAVE A LIFE THE FRAY EPIC

FRANCE
SINGLES

(SNEP/IPOP/TITE-LIVE) JULY 17, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
2	2	DOUBLE JE CHRISTOPHE WILLEM VOGUE
3	3	DE TEMPS EN TEMPS GREGORY LEMARCHAL MERCURY
4	4	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
5	9	ON A CHANGE LES DEESSES MB INTERACTIONS
6	6	GARCON KOXIE AZ
7	10	LOLA SUPERBUS MERCURY
8	5	NOUVEAU FRANCAIS AMEL BENT JIVE
9	8	LE DESTIN DE LISA ALEXANDRA LUCCI ULM
10	7	PRINCESS NZIN HEKEN

AUSTRALIA
SINGLES

(ARIA) JULY 15, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	BIG GIRLS DON'T CRY FERGIE A&M
2	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
3	2	DANCE FLOOR ANTHEM GOOD CHARLOTTE EPIC/DAYLIGHT
4	3	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERK MINISTRY OF SOUND
5	4	GIRLFRIEND AVRIL LAVIGNE RCA
6	NEW	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
7	8	THNKS FR TH MMRS FALL OUT BOY MERCURY
8	5	CANDYMAN CHRISTINA AGUILERA RCA
9	7	NEVER AGAIN KELLY CLARKSON RCA
10	13	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL

CANADA
BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDSCAN) JULY 28, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL
2	5	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD/UNIVERSAL
3	2	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM/UNIVERSAL
4	3	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKSTONE/INTERSCOPE/UNIVERSAL
5	4	MAKES ME WONDER MAROON 5 A&M/OCTONE/UNIVERSAL
6	6	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG
7	13	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM/UNIVERSAL
8	8	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/UNIVERSAL
9	1	PARALYZER FINGER ELEVEN WIND-UP
10	9	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL

ITALY
SINGLES

(FIMI/NIELSEN) JULY 16, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL
2	NEW	THE SINGLES COLLECTION TOUR EDITION VASCO ROSSI CAPITOL
3	4	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
4	2	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
5	NEW	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
6	12	DO IT AGAIN THE CHEMICAL BROTHERS VIRGIN
7	3	CANOS VERDENA BLACKOUT
8	7	SECOND LIFE PAOLA & CHIARA TREPERTRE
9	14	ADRENALINA FINLEY CAPITOL
10	20	HEART-SHAPED GLASSES MARILYN MANSON INTERSCOPE

SPAIN
SINGLES

(PROMUSICAE/MEDIA) JULY 15, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	MISS SANCHEZ REMIXES MARTA SANCHEZ UNIVERSAL
2	NEW	HOT SUMMER NIGHT (OH LA LA LA) DAVID TAVARE FT. ZERVISSA BLANCO Y NEGRO
3	2	LOS RAPEROS NUNCA NUERENN KHOTTA BOA
4	7	LET'S WORK/STRINGS OF TORTUGA KURO MAVERICK BLANCO Y NEGRO
5	4	DO IT AGAIN THE CHEMICAL BROTHERS VIRGIN
6	8	JUANA KALAMIDAD ARIANNA PUELLO ZONA KRUTA
7	5	GUARDAME UN SECRETO COOPER ELEPHANT
8	8	MICROMANIA TATA GOLOSA BLANCO Y NEGRO
9	10	KOMA IORDEE MEETS ROBERT MORR MATINEE/HOUSE WORKS
10	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREKAYO CAPITOL

THE NETHERLANDS
SINGLES

(MEGA CHARTS BV) JULY 13, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	BLIJF BIJ MIJ ANDRE HAZES/GERARD JOLING NRGY
2	NEW	JOHNNY DI RECT EMI
3	2	00 YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
4	3	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
5	5	LET ME THINK ABOUT IT IDA CORR SPINNIN

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
2	5	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	4	GERARD JOLING MAAK ME SEK NRGY
4	10	CAT STEVENS REMEMBER CAT STEVENS-THE ULTIMATE COLL ISLAND
5	NEW	INTERPOL OUR LOVE TO ADMIRE PARLOPHONE

AUSTRIA
SINGLES

(AUSTRIAN IFPI/AUSTRIA TOP 40) JULY 16, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	1	HOT SUMMER MONROSE WARNER
3	3	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
4	5	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
5	4	YOU CAN GET IT MARK MEDLOCK/DIETER BOHLEN COLUMBIA

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	NEW	LAFEE JETZT ERST RECHT CAPITOL
2	2	BON JOVI LOST HIGHWAY ISLAND
3	1	NOCKALM QUINTETT VOLLE KANNE SEHNSUCHT KOCH
4	3	MARK MEDLOCK MR. LONELY COLUMBIA
5	4	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS

NORWAY
SINGLES

(VERDENS GANG NORWAY) JULY 17, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	1	PUSH PUSH KURT NILSEN RCA
3	5	TIDLOS POSTSIROBYGGET CAPITOL
4	3	RELAX TAKE IT EASY MIKA CASABLANCA ISLAND
5	NEW	NOTHING ELSE MATTERS METALLICA MERCURY

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	POSTGIROBYGGET TIDLOS CAPITOL
2	1	TRAVELING WILBURYS THE TRAVELING WILBURYS COLLECTION RHINO
3	5	JOHNNY LOGAN & FRIENDS IRISH CONNECTION MY WAY
4	3	LASSE STEFANZ VAGABOND MARIANN
5	8	TORGERSEN TROND-VIGG DET OU KAN, NOE RART OG NOE UNIVERSAL

DENMARK
SINGLES

(IFPI/NIELSEN MARKETING RESEARCH) JULY 17, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
2	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
3	3	LOMMEN FULD AF GULD TORRPEDORR ARTPEOPLE
4	4	ET SIDSTE KYS IKK & JAY EMI
5	5	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	BON JOVI LOST HIGHWAY ISLAND
2	1	INFERNAL FROM PARIS TE BERLIN BORDER BREAKERS
3	6	RUNRIG EVERYTHING YOU SEE RIDGE
4	4	JOHNNY LOGAN THE IRISH CONNECTION MY WAY
5	9	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM

MEXICO
ALBUMS

(ZWI ZEK PRODUCENTEW AUDIO VIDEO) JULY 15, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	2	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG
2	1	MIGUEL BOSE PAPITO WARNER
3	4	CAMILA TODO CAMBIO SONY BMG
4	3	LOLA ERASE UNA VEZ EMI TELEVISA
5	7	ENRIQUE IGLESIAS INSOMNIAC UNIVERSAL
6	NEW	VARIOUS ARTISTS INSTANT KARMA AMNESTY SAVE DARFUR WARNER
7	8	TIMBIRICHE 25 AÑOS UNIVISION
8	8	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/INTERSCOPE
9	15	ALEKS SYNTEK LECCION EMI TELEVISA
10	5	AVRIL LAVIGNE THE BEST DAMN THING RCA

GREECE
SINGLES

(IFPI GREECE/DELOITTE & TOUCHE) JULY 15, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	PIO POLI MIKHALIS KHATZIGIANNIS UNIVERSAL
2	2	FOS HELENA PAPARIZOU SONY BMG
3	3	MATIA MOU NIKOS KONDOPOULOS SONY BMG
4	NEW	AFTO POU S'ARESI MIKHALIS EMIRLIS LEGEND
5	4	PSILA TO KEFALI GOIN THROUGH UNIVERSAL

ALBUMS

THIS WEEK	LAST WEEK	TITLE / ARTIST / LABEL
1	1	GEORGE MICHAEL TWENTY FIVE AEGEAN
2	4	BON JOVI LOST HIGHWAY ISLAND
3	2	AVRIL LAVIGNE THE BEST DAMN THING RCA
4	5	REAMONN WISH ISLAND
5	9	THE WHITE STRIPES ICKY THUMP THIRD MAN/WARNER BROS

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 18, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST LABEL
1	1	UMBRELLA RIHANNA FT JAY-Z SRP/DEF JAM
2	2	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
3	23	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
4	3	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
5	16	THE WAY I ARE TIMBERLAND FT KERI HILSON INTERSCOPE
6	10	HOT SUMMER MONROSE WARNER
7	8	DOUBLE JE CHRISTOPHE WILLEM VOGUE
8	8	DE TEMPS EN TEMPS GREGORY LEMARCHAL MERCURY
9	5	YOU CAN GET IT MARK MEDLOCK/DIETER BOHLER COLUMBIA
10	7	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
11	4	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
12	9	FOUNDATIONS KATE NASH FICTION/POLYDOR
13	11	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
14	12	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
15	14	VAYAMOS COMPANEROS MARQUESS WARNER

ALBUMS

JULY 18, 2007

THIS WEEK	LAST WEEK	ARTIST / TITLE LABEL
1	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
2	NEW	SMASHING PUMPKINS ZEITGEIST REPRISE
3	NEW	INTERPOL OUR LOVE TO ADMIRE PARLOPHONE
4	1	BON JOVI LOST HIGHWAY ISLAND
5	7	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
7	6	TRAVELING WILBURYS THE TRAVELING WILBURYS COLLECTION RHINO
8	5	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
9	NEW	LAFEE JETZT ERST RECHT CAPITOL
10	3	THE CHEMICAL BROTHERS WE ARE THE NIGHT VIRGIN
11	NEW	ENEMY WE'LL LIVE AND DIE IN THESE TOWNS WARNER BROS
12	8	MARK MEDLOCK MR. LONELY COLUMBIA
13	13	AMY WINEHOUSE BACK TO BLACK ISLAND
14	11	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
15	NEW	TOCOTRONIC KAPITULATION VERTIGO

RADIO AIRPLAY

nielsen Music Control

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL JULY 18, 2007

THIS WEEK	LAST WEEK	TITLE / ARTIST LABEL
1	1	UMBRELLA RIHANNA FT JAY-Z SRP/POLYDOR
2	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
3	3	MAKES ME WONDER MAROON 5 A&M/INTERSCOPE
4	4	HOW TO SAVE A LIFE THE FRAY EPIC
5	5	LAST NIGHT P DIDDY FT KEYSHIA COLE BAD BOY/ATLANTIC
6	9	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
7	10	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
8	6	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES
9	8	THE SWEET ESCAPE GWEN STEFANI FT AKON INTERSCOPE
10	7	GIVE IT TO ME TIMBALAND FT NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
11	12	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
12	14	REAL GIRL MUTYA BUENA FOURTH & BROADWAY/ISLAND
13	11	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
14	13	GRACE KELLY MIKA CASABLANCA/ISLAND
15	17	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS

SALES DATA COMPILED BY nielsen SoundScan

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Billboard ALBUMS JUL 28 2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	61	#1 2 WKS GREATEST GAINER FLYLEAF FLYLEAF A&M/OCTONE 008005/IGA	●
2	3	15	THE ALMOST SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
3	2	21	TOBYMAC (PORTABLE SOUNDS) FOREFRONT 8379/EMI CMG	
4	6	72	ALAN JACKSON PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281 PROVIDENT-INTEGRITY	■
5	HOT SHOT DEBUT		DA T.R.U.T.H. OPEN BOOK CROSS MOVEMENT 30029/PROVIDENT-INTEGRITY	
6	4	19	RELIENT K FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG +	
7	10	65	MAT KEARNEY NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1300/EMI CMG	
8	7	50	RED END OF SILENCE ESSENTIAL 10807 PROVIDENT-INTEGRITY	
9	9	96	CASTING CROWNS LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY +	■
10	11	41	VARIOUS ARTISTS WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
11	12	42	CHRIS TOMLIN SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
12	8	41	SKILLET COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
13	13	8	JON MCLAUGHLIN INDIANA ISLAND 008882/EMI CMG	
14	15	8	UNITED ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
15	14	25	LEELAND SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
16	18	16	THIRD DAY CHRONOLOGY: VOLUME ONE 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY +	
17	23	37	JEREMY CAMP BEYOND MEASURE BEC 3723/EMI CMG +	
18	20	15	J MOSS V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
19	19	37	NEWSBOYS GO INPOP 1383/EMI CMG	
20	25	10	RUSH OF FOOLS RUSH OF FOOLS MIDAS 0150/EMI CMG	
21	24	64	MERCYME COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
22	21	21	ANBERLIN CITIES TOOTH & NAIL 3673/EMI CMG +	
23	17	4	AUGUST BURNS RED THE MESSENGERS SOLID STATE 8352/EMI CMG	
24	28	46	VARIOUS ARTISTS THREE WOODEN CROSSES WORD-CURB 886582	
25	31	89	THIRD DAY WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
26	16	29	SWITCHFOOT OH! GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
27	28	6	AARON SHUST WHISPERED AND SHOUTED BRASH 0033/WORD-CURB	
28	33	42	MARK SCHULTZ BROKEN & BEAUTIFUL WORD-CURB 886570	
29	30	93	KIRK FRANKLIN HERO FO YO SOUL/GOSPO CENTRIC 71018 PROVIDENT-INTEGRITY	■
30	35	19	VARIOUS ARTISTS WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145 WORD-CURB	
31	29	15	FAMILY FORCE 5 BUSINESS UP FRONT PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTEE 9138/EMI CMG	
32	22	15	VARIOUS ARTISTS SONGS 4 WORSHIP: SHOUT TO THE LORD (SPECIAL EDITION) INTEGRITY 19404/TIME LIFE +	
33	5	79	VARIOUS ARTISTS OPEN THE EYES OF MY HEART INO/EPIC 3848 PROVIDENT-INTEGRITY	●
34	36	52	UNDEROATH DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG +	●
35	32	15	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
36	39	25	MARK SCHULTZ STORIES & SONGS WORD-CURB 886410	
37	44	18	HASTE THE DAY PRESSURE THE HINGES SOLID STATE 1071/EMI CMG +	
38	38	19	VARIOUS ARTISTS GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
39	27	4	PROJECT 86 RIVAL FACTIONS TOOTH & NAIL 7131/EMI CMG	
40	50	63	VARIOUS ARTISTS WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	●
41	47	41	JONNY LANG TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
42	43	10	KJ-52 THE YEARBOOK UPROK/BEC 8295/EMI CMG +	
43	37	13	33MILES 33MILES INO 4171/PROVIDENT-INTEGRITY	
44	41	83	BARLOWGIRL ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB	
45	49	29	HILLSONG MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY +	
46	NEW		BRANDON HEATH DON'T GET COMFORTABLE MONOMODE/REUNION 10105 PROVIDENT-INTEGRITY	
47	46	31	P.O.D. GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB	
48	45	14	NICHOLE NORDEMAN RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 5835/EMI CMG	
49	RE-ENTRY		MARY MARY MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●
50	40	3	BRITT NICOLE SAY IT SPARROW 9954/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 2 WKS MARVIN SAPP THIRSTY VERITY 09433/ZOMBA	
2	HOT SHOT DEBUT		DA T.R.U.T.H. OPEN BOOK CROSS MOVEMENT 30029	
3	2	10	VARIOUS ARTISTS WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY/WORD-CURB 08754/ZOMBA	
4	4	24	VARIOUS ARTISTS WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 82488/ZOMBA	
5	5	15	J MOSS V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
6	3	14	THE CLARK SISTERS LIVE: ONE LAST TIME EMI GOSPEL 81094	
7	8	79	JUANITA BYNUM A PIECE OF MY PASSION FLOW 8301	●
8	8	8	RICHARD SMALLWOOD WITH VISION JOURNEY: LIVE IN NEW YORK VERITY 82226/ZOMBA	
9	9	94	KIRK FRANKLIN HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	■
10	7	3	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR WELCOME TO THE CITY TYSCOT 984159/TASEIS	
11	14	60	TYE TRIBBETT & G.A. VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77626/SONY MUSIC	
12	10	15	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS	
13	11	10	YOLANDA ADAMS THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
14	13	6	JONATHAN BUTLER BRAND NEW DAY MARANATHA! 871882	
15	15	6	VARIOUS ARTISTS GOTTA HAVE GOSPEL: WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA [illegible]/SONY MUSIC	
16	12	34	PATTI LABELLE THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 870109/BUNGALO	
17	20	104	MARY MARY MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
18	17	36	BISHOP PAUL S. MORTON STILL STANDING TEHILLAH 6528/LIGHT +	
19	19	49	LECRAE AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
20	21	62	NICOLE C. MULLEN REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86589/WARNER BROS	
21	22	12	MAVIS STAPLES WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	
22	24	36	KIRK FRANKLIN SONGS FROM THE STORM: VOLUME I FO YO SOUL/GOSPO CENTRIC 86401/ZOMBA	
23	16	23	BISHOP G.E. PATTERSON HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
24	23	3	TRIN-I-TEE 5:7 HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG	
25	18	42	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
26	25	8	THE CROSS MOVEMENT HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024	
27	27	15	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
28	26	41	FRED HAMMOND FREE TO WORSHIP VERITY 05990/ZOMBA +	
29	NEW		BRUCE PARHAM DWELL TOGETHER EMTRO GOSPEL 831517/TASEIS	
30	30	41	SMOKIE NORFUL LIFE CHANGING EMI GOSPEL 33347	
31	33	91	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94093/SONY MUSIC	●
32	32	93	HEZEKIAH WALKER & LFC 20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
33	34	85	BYRON CAGE AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
34	RE-ENTRY		MARTHA MUNIZZI NO LIMITS: LIVE INTEGRITY/COLUMBIA 77083/SONY MUSIC	
35	39	11	WILLIAM MURPHY III THE SOUND: LIVE IN ATLANTA M3M 0020	
36	35	38	KELLY PRICE THIS IS WHO I AM GOSPO CENTRIC 88187/ZOMBA	
37	31	18	THE MCCLURKIN PROJECT WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	
38	41	13	ONITSHA CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	
39	28	20	REV TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR JESUS, JESUS, JESUS MUM/JEG 5987/KOCH	
40	29	17	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	
41	49	8	GREATEST GAINER THE RANCE ALLEN GROUP CLOSEST FRIEND TYSCOT 984157/TASEIS	
42	37	10	TAMELA MANN THE LIVE EXPERIENCE TILLYMANN 101 +	
43	42	13	FLAME OUR WORLD: FALLEN CROSS MOVEMENT 30026	
44	40	23	DAVID G. EVANS HEALED WITHOUT SCARS ABUNDANT HARVEST 0848	
45	48	65	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
46	36	22	DEWAYNE WOODS & WHEN SINGERS MEET INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
47	38	62	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT TWO EMI GOSPEL 54835 +	
48	44	40	DEITRICK HADDON 7 DAYS TYSCOT/VERITY 86166/ZOMBA	
49	43	57	VARIOUS ARTISTS THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
50	50	76	VARIOUS ARTISTS WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	●

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER 06 Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓓ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓓ DualDisc available. ✦ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓒ CD single available. Ⓓ Digital Download available. Ⓓ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓥ Vinyl single available. Ⓧ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale, final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERT. LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or $2 million in sales at suggested retail price. IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs; or of at least 25,000 units and $1 million at suggested retail for non-theatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

JUL 28 2007

ALBUMS

SALES DATA COMPILED BY nielsen SoundScan

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT
1	HOT SHOT DEBUT		#1 1 WK SPOON / GA GA GA GA GA MERGE 295* (15.98)	
2	NEW		SOUNDTRACK / HAIRSPRAY NEW LINE 39088 (18.98)	
3	NEW		BAD RELIGION / NEW MAPS OF HELL EPITAPH 86863* (13.98)	
4	2	7	JASON ALDEAN / RELENTLESS BROKEN BOW 7047 (17.98)	
5	NEW		CROWDED HOUSE / TIME ON EARTH ATO 21580 (15.98)	
6	1	2	SILVERSTEIN / ARRIVALS & DEPARTURES VICTORY 380 (18.98)	
7	3	5	DJ KHALED / WE THE BEST TERROR SQUAD 4228 KOCH (17.98)	
8	6	6	GREATEST GAINER VARIOUS ARTISTS / VANS WARPED TOUR: 2007 TOUR COMPILATION SIDEONEDUMMY 1331 (9.98)	
9	5	17	ELLIOTT YAMIN / ELLIOTT YAMIN HICKORY 90019 (18.98)	
10	8	8	SOUNDTRACK / ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
11	7	3	ISRAEL "IZ" KAMAKAWIWO'OLE / WONDERFUL WORLD BIG BOY 5811 MOUNTAIN APPLE (18.98)	
12	10	24	TRACY LAWRENCE / FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
13	NEW		REEL BIG FISH / MONKEYS FOR NOTHIN' AND THE CHIMPS FOR FREE ROCK RIDGE 81122 (14.98)	
14	NEW		DARKEST HOUR / DELIVER US VICTORY 347 (18.98)	
15	NEW		GOGOL BORDELLO / SUPER TARANTA! SIDEONEDUMMY 1334 (13.98)	
16	11	93	LITTLE BIG TOWN / THE ROAD TO HERE EQUITY 3016 (13.98)	■
17	NEW		MARK RONSON / VERSION ALLIDO 10031* RCA (13.98)	
18	NEW		PATTON OSWALT / WEREWOLVES AND LOLLIPOPS SUB POP 737 (15.98 CD/DVD) ✦	
19	9	2	PASTOR TROY / TOOL MUZIQ MONEY & POWER 185/SMC (18.98)	
20	4	2	TWIZTID / INDEPENDENTS DAY PSYCHOPATHIC 4200 (12.98)	
21	NEW		DANZIG / THE LOST TRACKS OF DANZIG EVILIVE 99/MEGAFORCE (32.98)	
22	12	103	JASON ALDEAN / JASON ALDEAN BROKEN BOW 7857 (12.98)	■
23	14	19	PETER BJORN AND JOHN / WRITER'S BLOCK ALMOST GOLD 002* (12.98)	
24	16	67	BULLET FOR MY VALENTINE / THE POISON TRUSTKILL 74 (13.98) ✦	
25	15	3	SOCIAL DISTORTION / GREATEST HITS TIME BOMB 44148* (18.98)	
26	13	3	MARC BROUSSARD / S.O.S. SAVE OUR SOUL VANGUARD 79826/WELK (18.98)	
27	20	30	SILVERSUN PICKUPS / CARNAVAS DANGERBIRD 009* (11.98)	
28	23	103	DANE COOK / RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ✦	2
29	NEW		DA T.R.U.T.H. / OPEN BOOK CROSS MOVEMENT 30029 (13.98)	
30	17	13	RED / END OF SILENCE ESSENTIAL 10807 (12.98)	
31	NEW		MAYDAY PARADE / A LESSON IN ROMANTICS FEARLESS 30090 (11.98)	
32	19	23	EMERSON DRIVE / COUNTRIFIED MONTAGE 90089/MIDAS (13.98)	
33	NEW		JASON ISBELL / SIRENS OF THE DITCH NEW WEST 6118 (16.98)	
34	NEW		BROTHERS OF A FEATHER FEAT. CHRIS & RICH ROBINSON OF THE BLACK CROWES / LIVE AT THE ROXY EAGLE 20117 (13.98)	
35	NEW		NICK DRAKE / FAMILY TREE BRYTER 0003/TSUNAMI (15.98)	
36	27	19	ARCADE FIRE / NEON BIBLE MERGE 285* (14.98)	
37	24	6	TIGER ARMY / MUSIC FROM REGIONS BEYOND HELLCAT 80492*/EPITAPH (13.98)	
38	18	7	CIRCA SURVIVE / ON LETTING GO EQUAL VISION 139 (14.98)	
39	26	25	THE SHINS / WINCING THE NIGHT AWAY SUB POP 705* (15.98)	
40	22	31	RODRIGO Y GABRIELA / RODRIGO Y GABRIELA ATO 21557 (13.98) ✦	
41	25	8	PINK MARTINI / HEY EUGENE! HEINZ 3 (18.98)	
42	NEW		JUSTICE / CROSS ED BANGER/VICE 24892/ATLANTIC (13.98)	
43	21	3	BAD BRAINS / BUILD A NATION OSCILLISCOPE 1049* MEGAFORCE (15.98)	
44	28	14	BRIGHT EYES / CASSADAGA SADDLE CREEK 103* (13.98)	
45	30	8	THE NATIONAL / BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)	
46	31	27	COLD WAR KIDS / ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
47	35	26	VARIOUS ARTISTS / FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
48	38	27	CRAIG MORGAN / LITTLE BIT OF LIFE BROKEN BOW 7787 (18.98)	
49	46	4	PLAIN WHITE T'S / HEY THERE DELILAH FEARLESS 30096 (8.98)	
50	42	19	VARIOUS ARTISTS / #1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52254/MADACY (13.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART.** See Chart Legend for rules and explanations.

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TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT&NUMBER/DISTRIBUTING LABEL	CERT
1	NEW		#1 1 WK INTERPOL / OUR LOVE TO ADMIRE CAPITOL 76536*	
2	NEW		THE SMASHING PUMPKINS / ZEITGEIST MARTHA'S MUSIC/REPRISE 138620/WARNER BROS	
3	NEW		SPOON / GA GA GA GA GA MERGE 295*	
4	1	2	T.I. / T.I. VS T.I.P. GRAND HUSTLE/ATLANTIC 202172*/AG	
5	2	4	THE WHITE STRIPES / ICKY THUMP THIRD MAN 162940*/WARNER BROS	
6	NEW		BAD RELIGION / NEW MAPS OF HELL EPITAPH 86863*	
7	NEW		AGAINST ME! / NEW WAVE SIRE 101304*/WARNER BROS ✦	
8	5	18	AMY WINEHOUSE / BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	●
9	4	3	RYAN ADAMS / EASY TIGER LOST HIGHWAY 008780*	
10	3	2	VELVET REVOLVER / LIBERTAD RCA 88859/RMG	
11	7	6	T-PAIN / EPIPHANY KONVICT/NAPPY BOY/JIVE 08718/ZOMBA	
12	6	3	BEASTIE BOYS / THE MIX-UP BROOKLYN DUST 94085/CAPITOL	
13	NEW		CROWDED HOUSE / TIME ON EARTH ATO 21580	
14	11	9	LINKIN PARK / MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS ✦	■
15	NEW		THEY MIGHT BE GIANTS / THE ELSE IDLEWILD/ZOE [illegible]/ROUNDER	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / TITLE IMPRINT&NUMBER/DISTRIBUTING LABEL	CERT
1	1	3	#1 3 WKS ISRAEL "IZ" KAMAKAWIWO'OLE / WONDERFUL WORLD BIG BOY 5811/MOUNTAIN APPLE	
2	2	24	CELTIC WOMAN / A NEW JOURNEY MANHATTAN 75110/BLG	●
3	3	41	RODRIGO Y GABRIELA / RODRIGO Y GABRIELA ATO 21557 ✦	
4	4	15	CEU / CEU URBAN JUNGLE/HEAR/STARBUCKS 391129/SIX DEGREES	
5	5	31	VARIOUS ARTISTS / CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	8	11	ANGELIQUE KIDJO / DJIN DJIN STARBUCKS [illegible] RAZOR & TIE	
7	9	3	VARIOUS ARTISTS / PUTUMAYO PRESENTS: LATIN JAZZ PUTUMAYO 265	
8	7	6	12 GIRLS BAND / SHANGHAI MANHATTAN 78957/BLG	
9	11	34	LOREENA MCKENNITT / AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
10	8	3	RAIATEA / HAWAIIAN BLOSSOM RAIATEA HELM 9901/MOUNTAIN APPLE	
11	10	26	CIRQUE DU SOLEIL / CORTEO CIRQUE DU SOLEIL 25 ✦	
12	12	12	BEBEL GILBERTO / MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES	
13	13	9	IBRAHIM FERRER / MI SUENO WORLD CIRCUIT/NONESUCH 139068/WARNER BROS	
14	14	31	VARIOUS ARTISTS / RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-O 007881/UME	
15	15	20	THE STARLITE SINGERS / IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	

TOP SOUNDTRACKS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	#1 3 WKS HANNAH MONTANA 2 MEET MILEY CYRUS / SOUNDTRACK (WALT DISNEY/HOLLYWOOD)
2	—	1	HAIRSPRAY / SOUNDTRACK (NEW LINE)
3	3	38	HANNAH MONTANA / SOUNDTRACK (WALT DISNEY)
4	2	2	TRANSFORMERS: THE ALBUM / SOUNDTRACK (WARNER BROS.)
5	—	1	HARRY POTTER AND THE ORDER OF THE PHOENIX / SOUNDTRACK (WARNER SUNSET/WARNER BROS.)
6	4	6	ONCE / SOUNDTRACK (CANVASBACK/SONY MUSIC SOUNDTRAX/COLUMBIA)
7	5	79	HIGH SCHOOL MUSICAL / SOUNDTRACK (WALT DISNEY)
8	6	6	PIRATES OF THE CARIBBEAN: AT WORLD'S END / SOUNDTRACK (WALT DISNEY)
9	7	107	GREASE / SOUNDTRACK (POLYDOR/UNIVERSAL/UME)
10	6	32	DREAMGIRLS / SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)
11	9	28	MUSIC AND LYRICS / SOUNDTRACK (WARNER SUNSET/ATLANTIC/AG)
12	10	58	CARS / SOUNDTRACK (WALT DISNEY)
13	11	9	SHREK THE THIRD / SOUNDTRACK ([illegible]/IGA)
14	14	37	HAPPY FEET / SOUNDTRACK ([illegible]/WARNER SUNSET/ATLANTIC/AG)
15	12	8	BLACK SNAKE MOAN / SOUNDTRACK (NEW WEST)

MONITOR COMPILED BY nielsen BDS · COMPILED BY nielsen VideoScan

Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE / LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.
1	2	138	#1 12 WKS GREATEST HITS — WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
2	5	109	FAREWELL I TOUR: LIVE FROM MELBOURNE — RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
3	NEW		NEW WAVE — SIRE/WARNER MUSIC VISION 164464 (21.98 CD/DVD)	Against Me!	
4	4	16	ROCKET MAN: NUMBER ONES — CHRONICLES/ROCKET/ISLAND/MERCURY/UME/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
5	1	2	MINDCRIME AT THE MOORE — RHINO HOME VIDEO/WARNER MUSIC VISION 072720 (29.98 DVD)	Queensryche	
6	10	61	THE WALL-LIVE IN BERLIN — USA HOME ENTERTAINMENT 0826493 (9.98 13.98)	Roger Waters	■
7	8	177	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS — ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (16.98 CD/DVD)	Pantera	
8	9	184	PAST, PRESENT & FUTURE — GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
9	6	3	COME WHAT(EVER) MAY — ROADRUNNER VIDEO/WARNER MUSIC VISION N17094 (21.98 CD/DVD)	Stone Sour	
10	7	6	LIVE IN DUBLIN — COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 10139 (16.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
11	12	29	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 — HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
12	3	19	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT — SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
13	11	2	LINEA DE ORO — UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 311185 (7.98 DVD)	Alacranes Musical	
14	13	2	LINEA DE ORO — FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353286 (7.98 DVD)	Marco Antonio Solis Y Los Bukis	
15	16	229	PULSE — COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 50171 (29.98 DVD)	Pink Floyd	6
16	17	5	SWEAT HOTEL LIVE — SHOUT! FACTORY/SONY BMG VIDEO 631041 (14.98 DVD)	Keith Sweat	
17	RE-ENTRY		THE COMPLEX ROCK TOUR LIVE — LAVA/WARNER HOME VIDEO 53138 (14.98 DVD)	Blue Man Group	■
18	19	199	LED ZEPPELIN — ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.99 DVD)	Led Zeppelin	
19	14	17	LIVE! THE LIGHT IT UP TOUR — JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
20	23	120	FAMILY JEWELS — EPIC MUSIC VIDEO/SONY BMG VIDEO 98843 (19.98 DVD)	AC/DC	
21	20	36	UNDER THE DESERT SKY — SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
22	22	25	MARK SCHULTZ LIVE: A NIGHT OF STORIES AND SONGS — WORD VIDEO 86410 (17.98 CD/DVD)	Mark Schultz	■
23	15	6	A POET'S LIFE — HELLCAT/EPITAPH VIDEO 80481 (13.98 CD/DVD)	Tim Armstrong	
24	21	4	PARA TI...NUESTRA HISTORIA — UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 311173 (11.98 DVD)	Los Tucanes De Tijuana	
25	29	110	QUEEN: LIVE AT WEMBLEY STADIUM '86 — HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (15.98 DVD)	Queen	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST (IMPRINT / PROMOTION LABEL)
1	4	4	#1 2 WKS SAME GIRL — R. KELLY DUET WITH USHER JIVE/ZOMBA
2	3	7	BIG THINGS POPPIN' (DO IT) — T.I. GRAND HUSTLE/ATLANTIC
3	1	5	TAMBOURINE — EVE AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN
4	7	4	SEXY LADY — YUNG BERG FEATURING JUNIOR YUNG BOSS/EPIC/KOCH
5	5	10	REHAB — AMY WINEHOUSE UNIVERSAL REPUBLIC
6	21	2	CAN'T TELL ME NOTHING — KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
7	22	2	INT'L PLAYERS ANTHEM (I CHOOSE YOU) — UGK FEATURING OUTKAST UGK/JIVE/ZOMBA
8	17	3	SHAWTY — PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC
9	NEW		A BAY BAY — HURRICANE CHRIS POLO GROUNDS/J/RMG
10	NEW		BARTENDER — T-PAIN FEATURING AKON KONVICT/NAPPY BOY/JIVE/ZOMBA
11	23	2	WALL TO WALL — CHRIS BROWN JIVE/ZOMBA
12	8	2	STRONGER — KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
13	16	11	UMBRELLA — RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
14	2	7	BIG GIRLS DON'T CRY — FERGIE WILL.I.AM/A&M/INTERSCOPE
15	25	3	HOW DO I BREATHE — MARIO 3RD STREET/J/RMG
16	6	5	HEY THERE DELILAH — PLAIN WHITE T'S HOLLYWOOD
17	RE-ENTRY		DO YOU — NE-YO DEF JAM/IDJMG
18	10	8	PARTY LIKE A ROCKSTAR — SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC
19	9	13	WHAT I'VE DONE — LINKIN PARK WARNER BROS
20	11	3	MISERY BUSINESS — PARAMORE FUELED BY RAMEN/ATLANTIC/LAVA
21	12	3	TYPICAL — MUTEMATH WARNER BROS
22	18	5	MAKE ME BETTER — FABOLOUS FEAT. NE-YO DESERT STORM/DEF JAM/IDJMG
23	RE-ENTRY		HOME — DAUGHTRY RCA/RMG
24	RE-ENTRY		MAKES ME WONDER — MAROON 5 A&M/OCTONE/INTERSCOPE
25	19	2	BEAUTIFUL GIRLS — SEAN KINGSTON BELUGA HEIGHTS/EPIC

VIDEO MONITOR

THIS WEEK	ARTIST, TITLE
BET	
1	R. KELLY DUET WITH USHER, SAME GIRL
2	T.I., BIG THINGS POPPIN' (DO IT)
3	YUNG BERG FEAT. JUNIOR, SEXY LADY
4	UGK FEAT. OUTKAST, INT'L PLAYERS ANTHEM (I CHOOSE YOU)
5	KANYE WEST, CAN'T TELL ME NOTHING
6	EVE, TAMBOURINE
7	CHRIS BROWN, WALL TO WALL
8	T-PAIN FEAT. AKON, BARTENDER
9	NE-YO, DO YOU
10	MARIO, HOW DO I BREATHE
MTV2	
1	PARAMORE, MISERY BUSINESS
2	SHOP BOYZ, PARTY LIKE A ROCKSTAR
3	MUTEMATH, TYPICAL
4	WHITE STRIPES, ICKY THUMP
5	PLIES FEAT. T-PAIN, SHAWTY
6	LIL BOOSIE FEAT. FOXX & WEBBIE, WIPE ME DOWN
7	YUNG BERG FEAT. JUNIOR, SEXY LADY
8	T.I. FEAT. WYCLEF JEAN, YOU KNOW WHAT IT IS
9	T.I., BIG THINGS POPPIN' (DO IT)
10	FABOLOUS FEAT. NE-YO, MAKE ME BETTER
VH1 Country	
1	JOE NICHOLS, ANOTHER SIDE OF YOU
2	CROSSIN DIXON, GUITAR SLINGER
3	LEE BRICE, WHO AIN'T NIGHT
4	DIERKS BENTLEY, FREE AND EASY (DOWN THE ROAD I GO)
5	RODNEY ATKINS, THESE ARE MY PEOPLE
6	JACK INGRAM, MEASURE OF A MAN
7	TRACE ADKINS, I WANNA FEEL SOMETHING
8	HALFWAY TO HAZARD, DAISY
9	TOBY KEITH, LOVE ME IF YOU CAN
10	REBA MCENTIRE WITH KELLY CLARKSON, BECAUSE OF YOU

COMPILED BY nielsen SoundScan

See below for complete legend information.

LAUNCH PAD

JUL 28 2007

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT		#1 1 WK DARKEST HOUR — VICTORY 347 (16.98)	Deliver Us	
2	NEW		GOGOL BORDELLO — SIDEONEDUMMY 1334 (13.98)	Super Taranta!	
3	NEW		MARK RONSON — ALLIDO 10031*/RCA (13.98)	Version	
4	NEW		PATTON OSWALT — SUB POP 737 (15.98 CD/DVD) +	Werewolves And Lollipops	
5	1	23	PETER BJORN AND JOHN — ALMOSTGOLD 002* (12.98)	Writer's Block	
6	2	66	BULLET FOR MY VALENTINE — TRUSTKILL 74 (13.98) +	The Poison	
7	5	10	CAMILA — SONY BMG NORTE 78272 (14.98)	Todo Cambio	
8	NEW		MAYDAY PARADE — FEARLESS 30099 (11.98)	A Lesson In Romantics	
9	3	28	EMERSON DRIVE — MONTAGE 90386/MIDAS (13.99)	Countrified	
10	NEW		JASON ISBELL — NEW WEST 6110 (16.98)	Sirens Of The Ditch	
11	NEW		COLE DEGGS & THE LONESOME — COLUMBIA (NASHVILLE) 04038/SBN (11.98)	Cole Deggs & The Lonesome	
12	6	18	SICK PUPPIES — RMR 89152/VIRGIN (12.98)	Dressed Up As Life	
13	4	33	RODRIGO Y GABRIELA — ATO 21557 (13.98) +	Rodrigo Y Gabriela	
14	NEW		JUSTICE — ED BANGER/VICE 24892/ATLANTIC (13.98)	Cross	
15	9	30	COLD WAR KIDS — DOWNTOWN 70009 (13.98)	Robbers & Cowards	
16	8	19	LEELAND — ESSENTIAL 10812 (13.98)	Sound Of Melodies	
17	15	43	SAY ANYTHING — DOGHOUSE/J 71805/RMG (11.98)	.. Is A Real Boy	
18	13	6	DOWN A.K.A. KILO — SILENT GIANT 388010/MACHETE (18.98 CD/DVD) +	The Definition Of An Ese	
19	12	4	THE POLYPHONIC SPREE — GOOD RECORDS 2996*/TVT (16.98) +	The Fragile Army	
20	16	5	FAIR TO MIDLAND — SERJICAL STRIKE/UNIVERSAL REPUBLIC 008956/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
21	11	3	3 INCHES OF BLOOD — ROADRUNNER 618023 (13.98)	Fire Up The Blades	
22	7	3	SYMPHONY X — INSIDE OUT 2725/SPV (17.98)	Paradise Lost	
23	16	26	THE KOOKS — VIRGIN 80723/ASTRALWERKS (14.98)	Inside In / Inside Out	
24	21	3	SERGIO VEGA — SONY BMG NORTE 10281 (16.98 CD/DVD) +	Dueno De Ti... Lo Mejor De El Shaka	
25	19	18	SECONDHAND SERENADE — GLASSNOTE 63020/EAST WEST (13.98)	Awake	
26	NEW		STEPHEN KELLOGG AND THE SIXERS — FAT SAM 176636/EVERFINE (11.98)	Glassjaw Boxer	
27	17	41	UNK — BIG OOMP 5073/KOCH (17.98)	Beat'n Down Yo Block	
28	20	4	MARIANO BARBA — THREE SOUND 621 (13.98)	En Vivo	
29	26	89	IMOGEN HEAP — RCA VICTOR 82532 (11.98)	Speak For Yourself	
30	NEW		JOHNNY VICIOUS — THRIVEDANCE 90780/THRIVE (18.98)	ThriveMix Presents: Trance Anthems 2	
31	14	3	GRUPO EXTERMINADOR — FONOVISA 353030/UG (12.98)	Adicto A Ti	
32	25	5	TIERRA CALI — VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) +	Enamorado De Ti: Edicion Especial	
33	10	3	TUM TUM — T-TOWN/UNIVERSAL REPUBLIC 008656/UMRG (13.98)	Eat Or Get Ate	
34	NEW		THE UNSEEN — HELLCAT 80193/EPITAPH (13.98)	Internal Salvation	
35	NEW		JASON MEADOWS — RAINTREE 615F (11.98)	100% Cowboy	
36	30	10	ROBERTO CARLOS — DISCOS 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
37	24	17	LOS TERRIBLES DEL NORTE — FREDDIE 1868 (6.98)	30 Corridos: Historias Nortenas	
38	22	16	LOS HUMILDES VS. LA MIGRA — DCI LATINO 41593/DCI (6.98)	Los Humildes Vs. La Migra	
39	NEW		M. WARD — MERGE 30** (13.98)	Duet For Guitars #2	
40	NEW		BUFFALO TOM — ANIMAL 6118/NEW WEST (17.98)	Three Easy Pieces	
41	43	30	GREATEST GAINER CHIODOS — EQUAL VISION 130 (14.98 CD/DVD) +	All's Well That Ends Well	
42	32	16	THE JOHN BUTLER TRIO — JARRAH/ATLANTIC 101848/AG (13.98)	Grand National	
43	NEW		SINGLE FILE — REPRISE 254396/WARNER BROS. (4.98)	No More Sadface (EP)	
44	23	11	FAMILY FORCE 5 — MAVERICK/MONO VS STEREO/GOTEE 40462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
45	35	13	CUISILLOS — MUSART 3893/BALBOA (12.98)	Mil Heridas	
46	38	25	XTREME — LA CALLE 140011/UG (13.98)	Haciendo Historia	◻
47	RE-ENTRY		ALL TIME LOW — HOPELESS 690 (8.98)	Put Up Or Shut Up	
48	27	3	KELLY WILLIS — RYKODISC 10886 (16.98)	Translated From Love	
49	39	4	EUGE GROOVE — NARADA JAZZ 76763/BLG (16.98)	Born 2 Groove	
50	29	2	DIGITALISM — ASTRALWERKS 88240 (14.98)	Idealism	

THIS WEEK ON .com — BREAKING & ENTERING

Former Drive-By Truckers guitarist Jason Isbell pulls right into the No. 10 spot on Top Heatseekers this week with solo debut "Sirens of the Ditch." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

Chart Codes. CS (Hot Country Songs) **H100** (Hot 100 Songs) **LT** (Hot Latin Songs) **POP** (Pop 100 Song and **RBH** (Hot R&B/Hip-Hop Songs)
TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart, Position.

2 PIECES (Mike City, BMI/Notting Hill Music, BMI) RBH 70
2 STEP (Top Quality, BMI) POP 81; RBH 43
4 IN THE MORNING (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 59; POP 33

A

AHORA QUE TE VAS (Emi Musical S.A. de C.V.) LT 44
ALL MY FRIENDS SAY (Murrah Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 23
AMUSEMENT PARK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B & 700 Music Club, ASCAP/Lil Ant And RoRo, ASCAP) HL, RBH 80
ANONYMOUS (Ezeke International Music, BMI/Hitco Music, BMI/Christopher Mathew, BMI/Jahque Joints, SESAC/Universal Tunes, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BMI) WBM, H100 84; RBH 21
ANOTHER AGAIN (John Legend Publishing, BMI/Cherry River, BMI/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Homeschool Publishing, BMI/Dimp Paco Music, BMI/Kama Sutra Music, BMI) HL, RBH 34
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BMI/EMI Blackwood, BMI/WCCR, BMI), HL, CS 34
ANYTHING (Nesarts Music, ASCAP/Universal Music Corporation, ASCAP/Precious Baby Publishing, ASCAP/Avid One, ASCAP/Chiken O Botty Music, BMI) HL, RBH 64
APOLOGIZE (Virginia Beach, ASCAP/WB Music, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM, POP 95
AS IF (Careers-BMG Music Publishing, BMI/Gingerdog Songs, BMI/Raylene Music, ASCAP/WB Music, ASCAP/John Shanks Music, ASCAP) WBM, CS 41
AYER LA VI (Crown P, BMI/Sebastian, BMI) LT 34

B

BAD FOR ME (Magic Mustang, BMI/Oven Music, BMI) CS 50
BARTENDER (Zomba Songs, BMI/Nappy Boy Publishing, BMI/Famous, ASCAP/Byefall Music, ASCAP) HL/WBM, H100 8; POP 21; RBH 15
BASTA YA (Not Listed) LT 14
A BAY BAY (Polo Grounds Songs, BMI/EMI Blackwood, BMI) HL, H100 7; POP 14; RBH 12
BEAUTIFUL GIRLS (Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Eyes Above Water, ASCAP/Beluga Heights Music, BMI/Feedmybabeez, ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BMI) HL/WBM, H100 17; POP 12; RBH 20
BEAUTIFUL LIAR/BELLO EMBUSTERO (B-Day Publishing, ASACP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Amanda Ghost Bucks Music Group Limited, BMI/Ian Dench Music, BMI/Sony/ATV Music UK, PRS), HL, H100 91; POP 77; RBH 96
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/Dwight Frye Music, BMI/Smells Like Metal, SOCAN/EMI Blackwood, BMI), HL/WBM, CS 12; H100 65; POP 80
BECAUSE OF YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 53; POP 44; RBH 41
BED (2082 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP) HL/WBM, RBH 33
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 18; POP 19
BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP) HL, H100 87; POP 78
BELLA TRAICION (Son Of Reverend Bill Music, BMI/KStuff, BMI/Arthouse, BMI/EMI Blackwood, BMI/Matzoh-Ball Music, ASCAP) HL, LT 27
BETTER THAN ME (EMI Blackwood, BMI/Hinder Music, BMI/High Buck Publishing, BMI) HL, H100 64; POP 48
BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) H100 3; POP 1
BIG THINGS POPPIN' (DO IT) (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/Fresh Is The World, BMI) WBM, H100 11; POP 30; RBH 7
BIKER CHICK (Songs Of Daniel Music, BMI/Max T. Barnes, BMI) CS 59
BLOCK PARTY (Sony/ATV Tunes, ASCAP/Life Print, ASCAP/One-Hit Publishing, ASCAP/Screen Gems-EMI, BMI), HL, RBH 69
BREATHLESS (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Marcelicious Music, SESAC) RBH 97
BUBBLY (Cocomarie Music, BMI/Dancing Squirrel, ASCAP/INAFI Music, ASCAP) H100 98; POP 85
BUDDY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/HC 1030 Publishing, ASCAP/Karl Gunn, BMI/Gunn Style, BMI/Bug Music, ASCAP/Kenix, BMI/Sugar Biscuit, ASCAP) RBH 31
BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk South, ASCAP) WBM, H100 6; POP 6; RBH 9

C

CAME DOWN (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warner-Tamerlane Publishing, BMI/Ralph Worley Jr Publishing Designee, BMI/LehsemSongs, BMI/Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL/WBM, RBH 100
CAN'T LEAVE 'EM ALONE (Universal Music Corporation, ASCAP/Royalty Rightings, ASCAP/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jerkins Productions, BMI/50 Cent Music, ASCAP) HL, RBH 37
CAN'T TELL ME NOTHING (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI) HL, RBH 44
CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI April, ASCAP) HL, RBH 22
CASH DROP (Soda Free Records, ASCAP/Boss Up Music, BMI) RBH 92
CLOTHES OFF!! (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian, BMI/EMI Blackwood, BMI/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI), HL/WBM, POP 67
COFFEE SHOP (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Alonzo Mathis Publishing Designee, BMI/2082 Music Publishing, ASCAP/WB Music, ASCAP/Uncle Wilmese Music, ASCAP/Pipeline, BMI/Rags II Richard Music, BMI/Warner Chappell, BMI), WBM, RBH 49
CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Cimmsacular, BMI) H100 47; POP 56; RBH 28
CUANDO REGRESES (Not Listed) LT 45
CUPID SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BMI) H100 90; RBH 25

D

DAISY (EMI Blackwood, BMI/Tolliver Mountain, BMI/Irving, BMI/Inventor Of The Wheel, ASCAP) HL, CS 42
DAME UN BESO (Ser Ca, BMI) LT 17
DAYS OF THUNDER (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BMI/Silverkiss, BMI), HL/WBM, CS 54
DE TI EXCLUSIVO (Editora Arpa Musical, BMI) LT 5
A DIFFERENT WORLD (Nashvistaville, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chaylynn, BMI/Sony/ATV Tree, BMI/Gold Watch, BMI), HL, CS 10; H100 77; POP 100
DIRTY GIRL (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/EMI Blackwood, BMI/Piano Wire Music, BMI) HL, CS 57
DJ DON'T (Songs Of Universal, BMI/Divided, BMI/Ramal, BMI/Nayr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI) HL/WBM, RBH 38
DON'T MATTER (Byefall Music, ASCAP/Famous, ASCAP/Lawsongs, BMI/Notting Hill Music, BMI) HL, POP 57
DO YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/JoJo Beats, ASCAP/The Allen Boy Publishing, ASCAP) WBM, H100 46; POP 90; RBH 8
DO YOU KNOW? (THE PING PONG SONG)/DIMELO (Team S Dot Publishing, BMI/Hitco Music, BMI/Dollanaire Publishing, BMI/Songs Of Universal, BMI/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 54; LT 1; POP 60

E

EASY (Danja Handz Muzik, SESAC/WBM Music, SESAC/814 Music, BMI/Morenita Publishing, ASCAP/GiveMeAllMy Publishing, ASCAP/YM Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Money Mack, BMI/Warner-Tamerlane Publishing, BMI) HL/WBM, H100 88; POP 52
ELLA ME LEVANTO (Los Cangris, ASCAP) LT 41
ERES PARA MI (Manzano, BMI/Emi Musical S.A. de C.V./Warner Chappell Edicoes Musicais) LT 28
ES COSA DE EL (Editora De Ideas, ASCAP) LT 31
ESO Y MAS (Julianita Musical, ASCAP/Edimusa, ASCAP) LT 7
EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dirkpit, BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP) HL, CS 14; H100 96
EVERYTHING (I'm The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Ihan Zahn Music, BMI/Sony/ATV Songs, BMI/Songs Of Universal, BMI/Almost October Songs, BMI) HL/WBM, H100 61; POP 68

F

FACE LIKE (High 4 Life Publishing, ASCAP) RBH 58
FALL (MXC, ASCAP/Still Working For The Woman, ASCAP/ICG Alliance, ASCAP/Dimensional Songs Of The Knoll, BMI/E Ticket, BMI/API Country Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor, BMI) CLM/HL, CS 30
FAMOUS IN A SMALL TOWN (Sony/ATV Songs, BMI/Nashville Star, BMI/Warsky, ASCAP), HL, CS 33
FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrabeaux Songs, BMI), HL/WBM, H100 82
FIRECRACKER (International Dog Music, BMI/Travelin' Arkansawyer, BMI/Corn Country, BMI/Josh Turner's Publishing Designee, ASCAP) CS 40
FIRST TIME (G-Chills, BMI/Jeseth Music, BMI) H100 45; POP 41
FLIP-FLOP SUMMER (Onaly Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 56
FOREVER (Viva La Cucaracha, ASCAP) H100 85; POP 82
FREAKY GURL (Street Certified Publishing, BMI/Cyberwerks Music, ASCAP) RBH 60
FREE AND EASY (DOWN THE ROAD I GO) (Home With The Armadillo, BMI/Big White Tracks, ASCAP) CS 25
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 59

G

GET IT SHAWTY (J Lack Music, ASCAP/J Pal Publishing, ASCAP/EMI April, ASCAP/Fly Love Music, ASCAP/UR-IV Music, ASCAP/Ishmool Musik, BMI/Young Goldie, BMI/Warner-Tamerlane Publishing, BMI) HL/WBM, H100 26; POP 31; RBH 29
GET ME BODIED (B-Day Publishing, ASACP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Yoga Flames Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Angela Beyince, ASCAP/EMI April, ASCAP/Solange MNP, ASCAP/Music World, ASCAP/Monaz Ronza, SESAC), HL, H100 70; POP 89; RBH 13
GET MY WEIGHT UP (Michael D. Danielson Publishing, ASCAP/Copyright Control) RBH 76
GIRLFRIEND (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music Publishing, ASCAP) HL, H100 16; POP 11
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tenman Tunes, BMI/Zomba Enterprises, ASCAP/Nelstar Publishing, ASCAP/EMI April, ASCAP/Six I'm Stoned, ASCAP/Universal Music Corporation, ASCAP/WBM Music, SESAC/Danja Handz Muzik, SESAC), HL/WBM, H100 36; POP 22
GIVE IT UP (Almo Music, ASCAP/Staying High Music, ASCAP/Rounder, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 88
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/will I am Music, BMI/Cherry River, BMI/Elvis Lee Music, BMI/Ludacris Universal Publishing, ASCAP/EMI Blackwood, BMI/Showdy Pimp, ASCAP), CLM/HL, H100 31; POP 26; RBH 93
G.N.O. (GIRL'S NIGHT OUT) (Wilder Kingdom Music, ASCAP/Zoo Music, ASCAP/Tondolea Lane Music Publishing, BMI/Seven Summits, BMI) POP 87
GOOD DIRECTIONS (Murrah Music Corporation, BMI/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) H100 75; POP 88
GOOD THINGS (StreetRich Music, BMI/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Jasorrs Lyrics, SESAC/Reach Global Tunes, SESAC/Six I'm Stoned, ASCAP/Kenokey Music, ASCAP), HL, RBH 67
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Reptilian Music, BMI/EMI April, ASCAP), HL, H100 37; POP 25
GUITAR SLINGER (Sony/ATV Tree, BMI/Love Monkey, BMI/Breaking New Ground Publishing, BMI/New Extreme Songs, BMI/Cuts Of Cedar, BMI/Cedar Music, BMI) HL, CS 53
GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL, CS 18; H100 99

H

HATE ON ME (Not Listed) RBH 73
HEY THERE DELILAH (So Happy Publishing, ASCAP), WBM, H100 1; POP 2
HIP HOP POLICE (Chamillitary Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Slick Rick Music, BMI) HL, POP 99; RBH 77
HOME (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI) WBM, H100 21; POP 18
HOOD FIGGA (Alanzo Mathis Publishing Designee) RBH 36
HOW DO I BREATHE (Sony/ATV Songs, BMI/EMI April, ASCAP/Stellar Songs, ASCAP), HL, H100 51; POP 65; RBH 23
HOW I FEEL (Delemmava, BMI/Moonscar Music, BMI/Little Blue Typewriter Music, BMI/Bucky And Clyde, ASCAP/Lile Des Auteurs, ASCAP) WBM, CS 22
HOY TENGO GANAS DE TI (Screen Gems-EMI, BMI/SGAE, BMI) LT 36

I

ICKY THUMP (Peppermint Stripe Music, BMI) H100 60; POP 62
IF EVERYONE CARED (Warner-Tamerlane Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, POP 45
IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Chrisette Michele Music, SESAC/Four Kings Production Inc., SESAC/Stankin Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East Songs, BMI/Irving, BMI), HL, RBH 32
IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP) HL, RBH 26
IF YOU'RE READING THIS (Sony/ATV Tree, BMI/Lile Des Auteurs, ASCAP/Bucky And Clyde, ASCAP) HL, CS 20
I GET IT IN (Kevin Me Me Music, ASCAP) RBH 81
I GET MONEY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/William Stanberry Designee, BMI/Songs Of Universal, BMI/First Priority, BMI/Hot Butter Milk, ASCAP/ICG Alliance, ASCAP), HL, RBH 55
I GOT MORE (Hope N-Cal, BMI/Sexy Tractor, BMI/Cal IV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphersfield, ASCAP), HL, CS 29
IGUAL QUE AYER (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 12
I LIKE (Music From The Roots, BMI/Phenomenal Woman Music, BMI/Parslou Publishing, BMI) RBH 90
I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP/EMI April, ASCAP), HL/WBM, CS 48
I'M A FLIRT (Shago, SESAC/Ennor, ASCAP/R Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane Publishing, BMI/Crown Club Publishing, BMI/NappyPub, BMI/Notting Hill Songs, SESAC) WBM, POP 91; RBH 47
IMPACTO (Los Cangris, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP) LT 22
I NEED YOU (Careers-BMG Music Publishing, BMI/Nervous Worm Music, BMI/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 11; H100 50; POP 66
IN MY SONGS (Divided, BMI/Ramal, BMI/Nayr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI/Songs Of Universal, BMI) HL/WBM, RBH 46
INSIDE OUT (Gabriel Bello Music, BMI) RBH 84
INT'L PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Lemoise Publishing, BMI/Music Resources, BMI/We Don't Play Even When We Be Playin', ASCAP/Mosquito Puss, ASCAP/Chrysalis Music, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 53
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music, BMI) CS 3; H100 56; POP 81
I TRIED (# 1 Assassin Muzik, ASCAP/Strbjacket Muzik, ASCAP/Track House ENT, BMI/Almo Music, ASCAP/Piano Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP/Notting Dale Songs, ASCAP), HL, H100 57; POP 47; RBH 65
I WANNA FEEL SOMETHING (Careers-BMG Music Publishing, BMI/Nervous Worm Music, BMI/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 27
I WONDER (Pickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BMI/BPJ, BMI/Sony/ATV Tree, BMI/All Mighty Dog Music, BMI), HL/WBM, CS 15; H100 89

J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Writers Extreme, BMI), WBM, CS 9; H100 76
JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal, BMI/Trent Tomlinson Songs, BMI/Geormac Publishing, SESAC) CS 31

K

KRISPY (MoozieMusicPublishing, BMI/RapHustlazMusicPublishing, BMI/Songs Of Universal, BMI/Universal Music Corporation, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 75

L

LA CUMBIA DE LOS ABURRIDOS (Rene Perez, BMI/Eduardo Cabra, BMI) LT 47
LA FOTO SE ME BORRO (FlashMusic Publishing, BMI/Sony/ATV Latin, BMI) LT 49
LAGRIMAS DEL CORAZON (Edimonsa, ASCAP/Siempre, ASCAP) LT 11
LAGRIMAS DE SANGRE (Not Listed) LT 32
LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI), POP 58
LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Frank Myers Music, BMI/Sodom Stars, BMI) CS 45
LEAN LIKE A CHOLO (Mistica Music, BMI/Flossy, ASCAP) H100 4[illegible]; POP 40
LEAVING TONIGHT (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sounds Of Da Red Drum, ASCAP/Slo Gravy Music, ASCAP/Jobete Music, ASCAP), WBM, RBH 61
LET IT GO (She Wrote It, ASCAP/BMG Songs, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Canons Land Music Publishing, ASCAP/Notorious K.I.M., BMI/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mtume, BMI), HL/WBM, H100 48; POP 86; RBH 14
LIFE'S WHAT YOU MAKE IT (Walt Disney, ASCAP) H100 63; POP 51
LIKE A BOY (Universal Music Corporation, ASCAP/Royalty Rightings, ASCAP/Bootleggers Stop, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/Christopher Mathew, BMI/Hitco Music, BMI/Ezeke International Music, BMI/Revolutionary Jazz Giant, BMI/Gr8ness, BMI), HL, H100 58; POP 35
LIKE THIS (Kelendria, ASCAP/Blondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Jasorrs Lyrics, SESAC/Reach Global Tunes, SESAC/Songs Of Universal, BMI), HL, H100 44; POP 55; RBH 16
LIKE THIS (Shawn Mims, BMI/The Blackout Legacy, ASCAP/Scholfields, ASCAP) H100 32; POP 39; RBH 54
LIP GLOSS (18th And Vine, ASCAP/Universal Music Corporation, ASCAP), HL, H100 34; POP 29
A LITTLE MORE YOU (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 24
LITTLE WONDERS (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 92; POP 97
LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BMI/More Than Rhymes Music, BMI/Lil Ninja Time-Mae, ASCAP/Amerbnl, ASCAP) CS 26
LLORARAS (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 30
LO MEJOR DE TU VIDA (EMI Blackwood, BMI) LT 26
LOST (KStuff, BMI/Big Loud Bucks, ASCAP/Matzoh-Ball Music, ASCAP/Arthouse Entertainment, ASCAP/Art For Arts Sake Music, ASCAP) WBM, CS 35
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAP) HL/WBM, CS 1; H100 38; POP 59
LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-Dutch Music, ASCAP) RBH 27
LOVE ME IF YOU CAN (Big Loud Shirt Industries, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP/Wallenn, ASCAP) CS 16
LOVESTONED (Tenman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Warner, SESAC), WBM, H100 73; POP 42
LUCKY MAN (Careers-BMG Music Publishing, BMI/Nervous Worm Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP) HL/WBM, CS 7; H100 80

M

MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WBM, H100 10; POP 27; RBH 3
MAKES ME WONDER (Careers-BMG Music Publishing, BMI/February Twenty Second, BMI) WBM, H100 9; POP 8
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI) HL/WBM, RBH 35
MAKEYOUHAPPY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/Wet Ink Red Music, ASCAP/EMI April, ASCAP), HL, RBH 71
ME (Shep 'n Shep, ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 39
MEASURE OF A MAN (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/No Such Music, SOCAN), HL, CS 28
ME DUELE AMARTE (LaCova Music Publishing, BMI/J & N, ASCAP) LT 40
MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) (Marlight Music, SESAC/Multisongs BMG, SESAC/Kyleezo, SESAC/Geormac Publishing, SESAC/Calhoun Enterprises, SESAC) CS 49
MI CORAZONCITO (Premium Latin, ASCAP) LT 8
MIL HERIDAS (Arpa, BMI) LT 3
MIRAME (W.B.M. Music, ASCAP) LT 24
MISERY BUSINESS (WB Music, ASCAP/& Father, I Just Want To Sing Music, ASCAP/Josh's Music, ASCAP), WBM, H100 86; POP 73
MOMENTS (Gravitron Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP) WBM, H100 95
MONEY IN THE BANK (Swizz Beatz, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Mayheezy Music, BMI/Carlisle Young Music, ASCAP/God Heat Entertainment, SESAC/Universal-Songs Of PolyGram International, BMI/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Big Poppa Music, ASCAP/Sheek Louchion Publishing, ASCAP/JaeWon Publishing, ASCAP/Parenas Publishing, ASCAP/Notorious K.I.M., BMI/Undeas Music, BMI/Warner-Tamerlane Publishing, BMI/Denic Angelette Music, BMI/EMI Blackwood, BMI/Sa-Vette Music, BMI/Unichappell Music, BMI/My Baby's Music Company, ASCAP/Chappell & Co., ASCAP/Excuse-Moi Music, ASCAP/BMG Songs, ASCAP/H & R Lastrada Music, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM, RBH 51
THE MORE I DRINK (EMI April, ASCAP/New Sea Gayle, ASCAP/Old Desperados, ASCAP/N20, ASCAP) HL, CS 51

N

NEVER AGAIN (Smelly Songs, ASCAP/EMI April, ASCAP/Jimmy Messer Music, ASCAP/WB Music, ASCAP), HL/WBM, H100 49; POP 36
NEVER TOO LATE (EMI April Canada, SOCAN/3 Days Grace, ASCAP/EMI April, ASCAP), HL, H100 100
NEVER WANTED NOTHING MORE (Sony/ATV Tree, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP/Son Of A Miner Songs, ASCAP), HL, CS 2; H100 35; POP 50
NINETEEN (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI) CS 58
NOBODY DO IT BETTER (Zomba Enterprises, ASCAP/Ihotic, ASCAP) WBM, RBH 65
NOBODY'S PERFECT (Walt Disney, ASCAP) H100 62; POP 49
NO LLORES (Foreign Imported, BMI) LT 39
NO TE VEO (Leon Blanco, BMI/EMI Blackwood, BMI/Las Leoncitas Music Publishing, ASCAP/Sandunguero Music Publishing, BMI) LT 9
NOTHIN' BETTER TO DO (Curb Songs, ASCAP/Lucky In Love, ASCAP/Lonely Poet Society Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Gray Ink Music, ASCAP/FranAm Music Administration, ASCAP), WBM, CS 38
NOWHERE THAN SOMEWHERE (Big Loud Shirt Industries, ASCAP/Scrambler, ASCAP/Carnival, ASCAP) CS 60
NUESTRO AMOR ES ASI (Magnate Music Publishing, ASCAP/Sebastian Publishing, ASCAP/Kingz Publishing, ASCAP) LT 50

O

OJALA (Crisma, SESAC) LT 4
OJALA PUDIERA BORRARTE (Tulum, ASCAP) LT 15
OLVIDATE TU (Not Listed) LT 21
THE ONE IN THE MIDDLE (WB Music, ASCAP/Sony/ATV Cross Keys, ASCAP/This Is Hit, ASCAP/Magic Mustang, BMI/Funky Junk Music, ASCAP) HL/WBM, CS 44
ONE OF THE BOYS (Sony/ATV Cross Keys, ASCAP/Hoosiermama Music, ASCAP/Universal Music Corporation, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BMI/Full Circle, BMI), HL, CS 52
ONLINE (EMI April, ASCAP/New Sea Gayle, ASCAP/Didn't Have To Be Music, ASCAP), HL, CS 32
OOH WEE (Bearhug Publishing, ASCAP/Notting Hill Music, BMI) RBH 86
OUTTA MY SYSTEM (Shaniah Cymone Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP/Jobete Music, ASCAP), HL, H100 93; POP 84

P

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP), WBM, H100 66; POP 72
PARTY LIKE A ROCKSTAR (Preciate That Music, BMI/Cereal And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP/EMI April, ASCAP) HL, H100 4; POP 5; RBH 17
THE PEOPLE (Not Listed) RBH 72
PERDONAME EN SILENCIO (S.A. de C.V., SACM) LT 37
PLEASE DON'T GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnatic, ASCAP/Notting Hill, ASCAP) HL, H100 71; RBH 6
POP, LOCK & DROP IT (Huey Records Music, ASCAP/DiAndre Smith, ASCAP/DeHiTz Muzik, ASCAP/Notting Hill Music, BMI/EMI April, ASCAP/Almo Music, ASCAP/Upper Clazzmen Music, ASCAP/4 Jeff N Rod Publishing, ASCAP), HL, H100 28; POP 32; RBH 30
POR AMARTE ASI (WB Music, ASCAP/Erami, ASCAP) LT 2
POTENTIAL BREAKUP SONG (Half Heart Music, BMI/Seven Summits, BMI/Antonina Songs, ASCAP/In The Mouth Of The Wolf, BMI) H100 23; POP 24
PROUD OF THE HOUSE WE BUILT (Sony/ATV Tree, BMI/Showbilly Music, BMI/Warner-Tamerlane Publishing, BMI/Sycamore Canyon Music, BMI/Turn Me On Music, BMI/Still Working For The Man Music, BMI/ICG, BMI) HL/WBM, CS 17
PUT A LITTLE UMPH IN IT (Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Saal Music, BMI/BMG-Careers, BMI/Them Damn Twins, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, RBH 66

Q

QUE ME DES TU CARINO (El Conuco, BMI/Redomi, BMI) LT 6
QUIEN (Sony/ATV Discos, ASCAP/Arpona Musical, ASCAP) LT 29
QUIZAS (WY Publishing, BMI) LT 43

R

REHAB (EMI Blackwood, BMI) HL, H100 14; POP 13
ROC A-FELLA BILLIONAIRES (Transporter Entertainment, ASCAP/Universal Music Corporation, ASCAP/Sa from Blackmon, ASCAP/Sony/ATV Tunes, ASCAP/Carter Boys Publishing, ASCAP/Chrysalis Music, ASCAP/Notable, ASCAP) HL, RBH 82
ROCKSTAR (Warner-Tamerlane Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, H100 24; POP 23
ROCK YO HIPS (J Works Publishing, ASCAP/Royal Thenon Publishing, ASCAP/Dime Piece Collection, ASCAP/KC Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraine Music, ASCAP/EMI April, ASCAP) HL, POP 83; RBH 48

S

SAME GIRL (Zomba Songs, BMI/R Kelly, BMI/Ennor, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP) HL/WBM, H100 26; POP 53; RBH 4
SEXY LADY (Drawinst Publishing, ASCAP/I Want Mine Publishing, ASCAP/EMI Unart Catalog, BMI) HL/WBM, H100 30; POP 38; RBH 24
SHAWTY (First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/Warner Chappell, BMI/Young Drumma, ASCAP/Waynee Baynee Music, BMI/NappyPub, BMI/Zomba Songs, BMI) WBM, H100 20; POP 37; RBH 11
SHAWTY IS DA SH*! (10) (UL Music, ASCAP/Famous, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP) HL/WBM, RBH 55
SHE AIN'T RIGHT (Major Bob, ASCAP/Sweet Summer, ASCAP/[illegible] C, ASCAP/Full Circle, ASCAP/Warner-Tamerlane Publishing, BMI/Levi's Palm Tree Music, BMI) WBM, CS 37
SHUT UP AND DRIVE (Songs Of Universal, BMI/Bayjun Beat, BMI/Bix Music, ASCAP/Warner-Tamerlane Publishing, BMI) HL/WBM, H100 22; POP 16
SIENTE EL BOOM (T Bambino Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Leon Blanco, BMI/Baby Records Publishing, ASCAP) LT 19
SIMPLE THINGS (Gad Songs, ASCAP/Cherry Lane, ASCAP/[illegible], ASCAP/[illegible]) HL, RBH 68
SI NOS QUEDARA POCO TIEMPO (Unique Hits Too, ASCAP/Sony/ATV Discos, ASCAP/Famous, ASCAP) LT 16
SLAP (Ludacris Universal Publishing, ASCAP/Trac-N-Field Entertainment, BMI/Mollings Music, ASCAP/Notting Dale Songs, ASCAP), HL, RBH 99
SOLO MIO (Warner-Tamerlane Publishing, BMI/Rumba Music, BMI) LT 48
SPEND THE NIGHT (Warner-Tamerlane Publishing, BMI/[illegible], BMI/Ness, ASCAP/Nitty & Capone, BMI/[illegible], BMI) WBM, RBH 79
STACKS ON DECK (Original Sin, ASCAP/Nasaijada Music Publishing, SESAC) RBH 89
STARTIN' WITH ME (Careers-BMG Music Publishing, BMI/Intake Mak, BMI/Songs Of Windswept Pacific, BMI/Songs Of Thortch, BMI/Fox Ridge Music, BMI) WBM, CS 6; H100 83
STEEL DREAMS (Thecs' Flow, BMI) RBH 94
STRANGER (Not Listed) POP 93
STRONG ARM (Big Tree, ASCAP) RBH 78
THE STRONG ONE (Careers-BMG Music Publishing, BMI/Fransville, BMI/BMG Songs, ASCAP/Jonesin' For A Hit, BMI), WBM, CS 55
SUMMER LOVE (Zomba Enterprises, ASCAP/Tenman Tunes, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/WBM Music, SESAC/Danja Handz Muzik, SESAC), WBM, H100 [illegible]; POP 7
SUNDAY MORNING IN AMERICA (EMI April, ASCAP/Harried Goatey Music, ASCAP/Universal Music Corporation, ASCAP/Mackthyco Music, ASCAP/Jeffrey Steele, BMI/BUP Administration, BMI) CS 36
THE SWEET ESCAPE (Harajuku Lover Music, ASCAP/Byefall Music, ASCAP/Famous, ASCAP/Piano Music, ASCAP) H100 27; POP 29

T

TAKE ME THERE (Sony/ATV Tunes, ASCAP/Islandsoul, ASCAP/Warner-Tamerlane Publishing, BMI/Soaringht Baby, BMI/Major Bob, ASCAP/Sweet Summer, ASCAP) HL/WBM, CS 19
TAMBOURINE (Blondie Rockwell, ASCAP/Swizz Beatz, SESAC/Universal Tunes, SESAC/Team S Dot Publishing, BMI/Hitco Music, BMI/Universal Music Corporation, ASCAP), HL, H100 39; POP 46; RBH 19
TANGLED UP (Off My Rocker, ASCAP/Universal Music Corporation, ASCAP/Little Blue Typewriter Music, BMI/BPJ Administration, ASCAP/Mooncar Music, BMI) HL, CS 46
TATTOO (2 Way Street Publishing, ASCAP/Perry Homes Music Publishing, ASCAP/Artist Publishing Group, BMI/Warner Chappell, BMI) RBH 40
TEACHME (Universal Music Corporation, ASCAP/Lalil Music Publishing, ASCAP/Songs Of Universal, BMI/Tetragrammaton, ASCAP/Melodic Piano Productions, ASCAP/HC 1030 Publishing, ASCAP/Smoothie Music, ASCAP/ABlack Productions, ASCAP), HL, H100 55; RBH 2
TEARDROPS ON MY GUITAR (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, CS 5; H100 40; POP 54
TEENAGERS (Blow The Doors Off The Jersey Shore Music, BMI) WBM, H100 [illegible]; POP 63
TELL ME WHAT WE'RE GONNA DO NOW (BMG-Careers, BMI/EMI Blackwood, BMI/[illegible] Tunes, BMI/Lost Poet Music, BMI/Hitface Music, BMI/Senseless, BMI/Songs Of Universal, BMI) HL/WBM, RBH 98
TE VOY A PERDER (Sony/ATV Discos, ASCAP/WB Music, ASCAP) LT 13
THESE ARE MY PEOPLE (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/Cal IV, ASCAP/Bergbrain, ASCAP), HL, CS 8; H100 [illegible]; POP 96
THIS AIN'T A SCENE, IT'S AN ARMS RACE (Chicago X Softcore Songs, BMI/[illegible], BMI), HL, POP 92
THIS IS MY LIFE (Phylvester Music, ASCAP/Words & Music, ASCAP/Sony/ATV Tree, BMI/Tomdouglasmusic, BMI), HL, CS 43
THIS IS WHY I'M HOT (Shawn Mims, BMI/The Blackout Legacy, ASCAP/Muziki State Of Mindz, ASCAP/Scholfields, ASCAP/BMG-Careers, BMI/BMG Songs, ASCAP/Heavy On The Grind Entertainment Publishing, BMI/Lil Jizzel Music Publishing, BMI/Songs Of TVT, BMI/Lil Jon 00017 Music, BMI/Warner Chappell PRS/Kean De Sneak Publishing Designee, BMI/Curwin Music, BMI/Irving, BMI), WBM, POP 70
THNKS FR TH MMRS (Sony/ATV Songs, BMI/Chicago X Softcore, BMI), HL, H100 15; POP 10
TICKS (EMI April, ASCAP/New Sea Gayle, ASCAP/Didn't Have To Be Music, ASCAP/Charmaland, ASCAP/Songs Of Bud Dog, ASCAP/3 Ring Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 21; H100 72; POP 76
TIME AFTER TIME (Rellla, BMI/Sony/ATV Songs, BMI/WB Music, ASCAP/Dub Notes, ASCAP) HL/WBM, POP 79
A TI SI PUEDO DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP) LT 10
TODO CAMBIO (Sony/ATV Discos, ASCAP) LT 18
TORRE DE BABEL (Kike Santander Music, BMI/EMI Blackwood, BMI) LT 25
TOUGH (Steel Wheels, BMI/Curb Songs, ASCAP) WBM, CS [illegible]; H100 94

U

U AIN'T GOIN NOWHERE (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/Ain't Nothin' Goin' On But Funking, ASCAP/WB Music, ASCAP/Make City, BMI/Notting Hill Music, BMI/G Phlase 1 Music, BMI), HL/WBM, RBH 63
UMBRELLA (Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/Suga Wuga, BMI/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL/WBM, H100 2; LT 42; POP 3; RBH 5
UN JUEGO (Seg Son, BMI) LT 35
UNTIL THE END OF TIME (Tenman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Warner, SESAC), WBM, H100 97; RBH 18
U + UR HAND (EMI Blackwood, BMI/Pink Inside Publishing, BMI/Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Money Publishing, ASCAP), HL, H100 33; POP 20

V

VALENTINE (Universal Lingo, ASCAP/Notting Hill, ASCAP/Young Goldie, BMI/Aragom Songs, ASCAP/Hae Yeah, SESAC/Peertunes, SESAC), HL, RBH 83

W

WAIT FOR YOU (Stellar Songs, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Water Music Publishing, ASCAP), HL, H100 19; POP 9
WALL TO WALL (The Royalty Network, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Walter Scott, BMI) RBH 45
WAY BACK TEXAS (Warner-Tamerlane Publishing, BMI/Lost Palm Tree Music, BMI/Big Loud Shirt Industries, ASCAP/Big Loud Bucks, ASCAP), WBM, CS 47
THE WAY I ARE (Virginia Beach, ASCAP/WB Music, ASCAP/Danja Handz Muzik, SESAC/WBM Music, SESAC/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Jerry Lee Publishing, ASCAP), WBM, H100 5; POP 4
THE WAY I LIVE (Extreme Entertainment New Orleans Publishing, [illegible]/Trill Productions, ASCAP) POP 64
THE WAY SHE MOVES (CoCo Tunes Music, ASCAP/Siesta Music, ASCAP/Famous, ASCAP) LT 23
WE TAKIN' OVER (DJ Khaled, BMI/Noka International, ASCAP/Famous, ASCAP/Warner-Tamerlane Publishing, BMI/Money Mack, BMI/Crown Club Publishing, BMI/Joey & Ryan Music, BMI/4 Blunts Lit At Once, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Notting Hill Music, BMI), HL/WBM, H100 78; POP 74
WHAT BOYZ LIKE (Black Eight Music Publishing, BMI) RBH 4[illegible]
WHAT I'VE DONE (Zomba Songs, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, ASCAP/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 13; POP 15
WHAT'S MY NAME (Cancelled Lunch Music, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 42
WHEN I HUSTLE (Young Minded Publishing, ASCAP/Third Wheel Muzik, ASCAP/Warner-Tamerlane Publishing, BMI/Bubba Gee Music, BMI/Noontime Tunes, BMI/Goldie's Playhouse Publishing, BMI/EMI April, ASCAP), HL/WBM, RBH 87
WHEN I SEE U (Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Break North, SOCAN/Sony/ATV Music Publishing Canada, SOCAN/Wayne Writers, ASCAP/J. Sewell Publishing, ASCAP/Golden The Super Kat Music, ASCAP), HL, H100 42; RBH 1
WHEN YOU'RE GONE (Avril Lavigne, SOCAN/Almo Music, ASCAP/Blood Bukrock Music, BMI/EMI Blackwood, BMI), HL, H100 52; POP 34
WHINE UP (Copyright Control/AID Publishing, ASCAP/J. Sewell Publishing, ASCAP/Greensleeves, PRS) H100 29; LT 46; POP 17
WHITE GIRL (Young Jeezy Music Inc., BMI/Ama Man Music, BMI/Get Gowp Music, BMI/Young Drumma, ASCAP/EMI Blackwood, BMI), HL, RBH 95
WHO KNEW (EMI Blackwood, BMI/Pink Inside Publishing, BMI/Maratone AB, STIM/Kobalt Music Publishing, ASCAP/Kasz Money Publishing, ASCAP), HL, H100 67; POP 43
WIPE ME DOWN (Trill Productions, ASCAP/Boosie Bad Azz, ASCAP/House On The Track, ASCAP) H100 43; POP 75; RBH 10
WONDERFUL (Super Sayin Publishing, BMI/Zomba Songs, BMI/Products Of The Streets, ASCAP/A Grand Jan Music, ASCAP/Sumphu, ASCAP), WBM, RBH 50
WONDER WOMAN (April's Boy Muzik, BMI/Warner-Tamerlane Publishing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/No Quincydence Music Publishing, BMI/North Avenue, ASCAP/EMI April, ASCAP/[illegible], ASCAP), HL/WBM, RBH 57
WOODGRAIN WHEEL (Not Listed) RBH 74
WRAPPED ([illegible], BMI/Bruce Robison, BMI/Carnival Music Group, SESAC) CS 4; H100 81

Y

YO TE QUIERO (Universal Musica Unica, BMI/La Mente Maestra Music Publishing, BMI) LT 33
YOU AIN'T KNOW (Money Mack, BMI/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Scott Storch Music, ASCAP/TVT Music, ASCAP), WBM, RBH 62
YOU CAN'T STOP THE BEAT (Winding Brook Way Music, ASCAP/Walli Woo Entertainment, ASCAP) POP 94
YOU KNOW I'M NO GOOD (EMI Blackwood, BMI), HL, POP 28
YOU KNOW WHAT IT IS ([illegible], ASCAP/Sony/ATV Tunes, ASCAP/Te-Bass Music, BMI/EMI Blackwood, BMI/Guerschom Music, BMI/Sony/ATV Songs, BMI/Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI), HL/WBM, H100 79; POP 71; RBH 52
YOU NEVER TAKE ME DANCING (Chi-Boy, ASCAP) WBM, CS [illegible]
(YOU WANT TO) MAKE A MEMORY (Bon Jovi Publishing, ASCAP/Universal-PolyGram International, ASCAP/Sony/ATV Tunes, ASCAP/Aggressive, ASCAP/Kobalt Music Publishing, ASCAP), HL, H100 68; POP 69
Y SI TE DIGO (Universal-Musica Unica, BMI/New World Music, LTGA, BMI) LT 20

Z

ZUN DADA (CMG Publishing, ASCAP/Wise W Publishing, ASCAP) LT 38

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RECORD COMPANIES: Capitol Music Group in New York appoints **Syd Schwartz** senior VP of digital strategy. He was senior VP of digital strategy at Virgin Records.

PUBLISHING: Warner/Chappell Music in New York names **Ann Sweeney** executive VP. She was senior VP at Sony/ATV Music Publishing.

Universal Music Publishing Group names **Marcelo C. Falcão** managing director of Brazil. He served in the same role at BMG Music Publishing Brazil.

TOURING: AEG in Los Angeles names **Eric Bresler** VP of event booking and development for AEG Facilities. He was VP of bookings and marketing at Miami's American Airlines Arena.

US Airways Center in Phoenix taps **Ralph Marchetta** as GM. He was VP of entertainment.

San Jose State Event Center in San Jose, Calif., names **Robert LeBarron** associate director. He was GM at Mullins Center in Amherst, Mass.

LEGAL: Longtime entertainment attorney **Doug Mark** establishes his own law firm, Mark Music and Media Law, based in Los Angeles and New York.

MEDIA: MTV Networks names **Reginald Williams** senior VP of music strategy and promotes **Greg Clayman** to executive VP of digital distribution and business development. Williams was VP, and Clayman was senior VP of mobile media and will continue to oversee the Mobile Media division.

RELATED FIELDS: FarCor Studios in Los Angeles appoints **Rose Adkins** global president of marketing and distribution. She was director of studio partnerships at Universal Pictures.

Sports and entertainment PR agency Taylor names **Ron Roecker** global VP of entertainment. He was VP of communications for the Recording Academy.

Three Ring Projects in Los Angeles names **Andrew Shack** partner/head of business development. He was partner/executive VP at Priority Records.

The Academy of Country Music appoints **Lisa Lee** senior director of creative development and **Brooke Primero** senior director of publicity and marketing. Lee was West Coast news editor/Los Angeles correspondent for CMT News, and Primero was senior director of special events at BNC.

—Edited by Mitchell Peters

GOODWORKS

MARTIN SAYS 'NO' TO HUMAN TRAFFICKING

The InterAmerican Development Bank, in alliance with the Ricky Martin Foundation and the International Organization for Migration, launched the Call and Live initiative to combat human trafficking in the Dominican Republic. Call and Live seeks to prevent, protect and provide assistance to victims of human trafficking.

TIE A PINK RIBBON AROUND 'THELMA & LOUISE'

Beginning Sept. 25, and coinciding with National Breast Cancer Awareness Month (in October), MGM Home Entertainment will raise funds for the Susan G. Komen Foundation. The studio will donate 50 cents from sales of 12 "chick flick" DVD titles—including "Thelma & Louise" and "There's Something About Mary"—to the foundation, with a guaranteed minimum contribution of $250,000.

BACKBEAT

NIKKI SIXX'S 'HEROIN DIARIES'

Executives from MTV along with sister company Pocket Books (a division of Simon & Schuster) held a press conference at Crash Mansion in downtown Los Angeles to give the media and a few lucky fans a preview of Nikki Sixx's book and soundtrack CD, "The Heroin Diaries," based on the journals he kept during the height of his heroin addiction in the late '80s. MTV senior executive Peter Baron announced that the literary work would be branded as an MTV/VH1 book and Sixx announced that 25% of all book royalties would go to benefit Running Wild in the Night, a charity that he began in association with Covenant House in L.A. The presentation was hosted by Billboard executive editor/associate publisher Tamara Conniff, and featured the Mötley Crüe bassist along with several project partners. PHOTOS COURTESY OF KARL LARSEN

ABOVE RIGHT: From left are MTV's **Peter Baron**, Billboard's **Tamara Conniff**, **Nikki Sixx**, Clear Channel director of rock programming **Jim Richards**, Covenant House L.A. executive director **George Lozano** and Simon & Schuster deputy publisher **Anthony Ziccardi**

RIGHT: From left are Simon & Schuster deputy publisher **Anthony Ziccardi**, **Nikki Sixx** and Billboard's **Tamara Conniff**

ABOVE: **Nikki Sixx**, left, with Covenant House L.A. resident **Erwin Gonzalez**.

Jean-Francois Cecillon [illegible] **Norah Jones** with a multiplatinum and diamond disc for her album sales in France, which now total more than 2.5 million units, backstage at the Olympia in Paris.

Members of Grammy Award-nominated rock group Buckcherry visited Billboard's New York office for a special acoustic performance that included current hit "Everything." The band is about to hit the road with Hinder and Papa Roach. From left are Buckcherry's **Keith Nelson** and **Josh Todd**. Billboard executive director of conferences and special events **Michele Jacangelo** and the band's **Stevie D**

Music instrument maker Gibson Guitar has put up for bid via eBay a collection of guitars that were autographed backstage by the performers and celebrity presenters at the Concert for Diana July 1 in London. Seen here with one of the guitars is artist **Lily Allen**. PHOTO COURTESY OF DAN SLATTER/DANMTSLATTER.COM

INSIDE TRACK

RAZOR & TIE IN HAND, CAPLAN MAKES A&R MOVE

Track hears that, come July 23, A&R vet Michael Caplan will be named executive VP of A&R for Razor & Tie Entertainment. Based in New York, Caplan will report to Razor & Tie co-owners Cliff Chenfeld and Craig Balsam, and work closely with Razor & Tie senior director of A&R Beka Callaway.

Before joining Razor & Tie, Caplan was senior VP of A&R at Columbia Records and president of his own imprint, One Haven Music. To Razor & Tie, Caplan brings soul singer Ryan Shaw, whose debut album, "This Is Ryan Shaw," arrived earlier this year via One Haven/Columbia/RED. Effective immediately, the album will be marketed and distributed by Razor & Tie, which has already confirmed the singer for "The CBS Saturday Early Show" July 28. Shaw is spending the summer on the road, playing select dates with Joss Stone.

In addition to working with Shaw, Caplan will surely keep a close watch on Razor & Tie acts Kelly Sweet, Angelique Kidjo and All That Remains. For those who need a crash course in all things Caplan, he began his career working for Morris Levy in the '70s. Since then, he has held positions with PolyGram Records and Epic Records. He remained at the latter for 20 years. Four years ago, along with Larry Miller, he founded Or Music (think Matisyahu and Los Lonely Boys).

CAPLAN

Staples Center senior VP/GM **Lee Zeidman** and VP of booking and events **Christy Castillo** welcome the Police to their Los Angeles venue. From left are Castillo, the band's **Stewart Copeland Sting** and **Andy Summers**, and Zeidman.

Warner/Chappell Music and Atlantic Records senior VP **Chris Hicks** took Billboard senior music publishing correspondent **Susan Butler** to Atlanta's recording studios to meet some of the publisher's producer/songwriters. From left are producer/songwriter **Lil' Ronnie** and his Bentley, Hicks, producer/songwriter **Eric Hudson**, Butler and Lil' Ronnie's manager **Rocky Bivens**

INSIDE TRACK

GUITARIST AS INTERN

Listen up, musicians! When you hit the road, do you also assume the roles of road manager and production manager because you don't have the money to hire anyone? Does your backup band refuse to help out? Well, Alabama-based John Paul White, who records for Capitol Records—and whose songs are handled by EMI Music Publishing—had that problem. But he found a solution.

As the opening act for U.K. band Travis' summer trek, White had too much to do. Enter Whitney Dean, a college student who accompanies White on guitar for the tour. Dean has since become White's interning road/production manager. White is teaching him how to put together budgets, map out directions, arrange lodging, sell merch and much more. White is paying Dean to play guitar, but Dean is receiving college credits from the University of Northern Alabama for his management work. According to White, everything is working out great, with one exception: "He sucks at directions."

DEAN, left, and WHITE

DO FRIES GO WITH THAT SHAKE?

Ne-Yo, Kenna, Kat DeLuna, Single File, Twista and Kevin Michael are confirmed to perform on various dates of the 10-city McDonald's Live tour, which starts July 26 in Venice, Calif., and wraps Sept. 25 in Austin. Fans in such markets as Denver, Chicago, New York, Philadelphia, Miami and Atlanta will be treated to a free concert in the parking lots of McDonald's restaurants. During the tour, fans can vote online at mcdlive.com for their favorite act. The winner will be featured in a McDonald's 2008 advertising campaign.

Time Life worldwide/domestic [illegible] American Beach and Gibson Avelon Production" Aug. 24 with a half-hour music showcase, the special set, hosted by **Frankie Avalon** and **Deborah Gibson**. Pictured on the show's Los Angeles set are, from left, Rhino Customs Products manager **Craig DeGraff**, Time Life executive VP **Gary Newman**, Gibson, Avalon, Time Life executive producer **Alan Rubens**, Rhino Custom Products senior VP of custom products and synch licensing **Mark Pinkus** and Rhino Custom Products manager of domestic licensing **Bernadette Cummings**.

PrimalScream Music, which creates original music for advertising, held a showcase for the advertising industry at Los Angeles' legendary Village Recorder studios where the company is based. The showcase, sponsored by EMI Music Publishing, Astralwerks, Blue Note and EMI Music Film & TV, included performances from such acts as Sia, the bird and the bee, and the Little Ones. From left are TBWA/Media Arts Lab creative director **Eric Grunbaum**, EMI Music Publishing manager **Tami Lester**, Grunbaum's guest **Jeannie Witty** and PrimalScream Music owner/executive producer **Nicole Dionne**

Fergie presents the winners of the 10th annual Maxell Song of the Year John Lennon Songwriting Contest with their $20,000 check in New York while on her Verizon VIP Tour. The winning song, "Escondidos," marks the first Latin category entry to take the top prize. Standing, from left, are Maxell senior marketing manager **Cheryl Severini**, JLSC executive director **Brian Rothschild**, Maxell senior VP **Don Patrican**, Maxell president **Hideaki Numoto** and Fergie. Kneeling, from left, are winners **Ari Shine**, **Gaby Moreno** and **Victor Indrizzo**.

[illegible] Ticketmaster West region executive VP **Don Orris** presented the award to Aerosmith at the band's benefit concert for the Lili Claire Foundation at Mandalay Bay in Las Vegas. From left are Aerosmith's **Joe Perry**, **Joey Kramer**, **Steven Tyler**, **Brad Whitford** and **Tom Hamilton** and Orris. PHOTO: COURTESY OF MELISSA MAHONEY

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